November 1927

The MANUFACTURING CONFECTIONER

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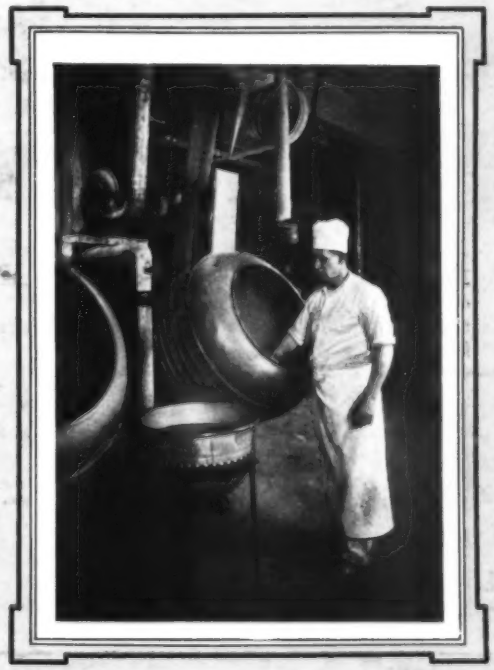

Keynote: **Pan Work**

The PATHFINDER *in the Gelatine Industry*

A Certificate of ANALYSIS *with every delivery*

DELFT

The GELATINE *that* PROVES *its* QUALITY

Each Delivery Identical in Every Detail

No need for samples. Customers test from any barrel they have on hand. Delft's purity and standardized strength are always the same. **BIOLOGICALLY CORRECT.** Guaranteed free from harmful and liquefying bacteria.

Harold A. Sinclair

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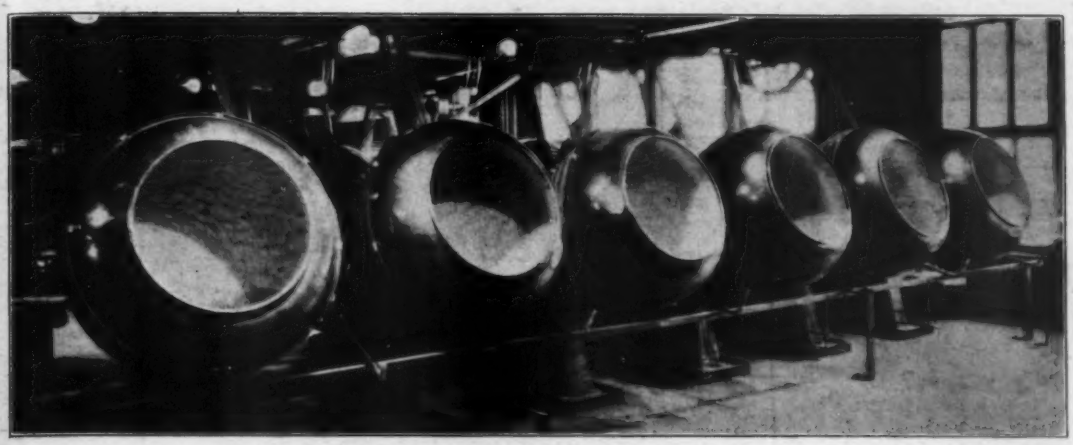
"Price is a relative term—Quality always a concrete fact"

HAROLD A. SINCLAIR, 160 Broadway, NEW YORK



Battery of pans showing rigid cast base with drip trough (connected to drain through floor) which catches all drips and helps keep the department in neat, clean, sanitary shape. Photo courtesy Loft, Inc.

Vol. 7, No. 11 NOVEMBER, 1927 $3.00 Year

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I suppose we really ought to call this issue **"the Here's How of Pan Goods."** At any rate, you are going to find in this Pan Goods number a series of articles and formulas which will open to you a new page in the history of pan goods.

Here we will be initiated into the mysteries of hot and cold process panning, here we listen to the inside "info" on coating and glazing our newest fad—the chocolate dragee. Here we find the lost secret of the exquisite alabaster dragee, the how and why of cordial, gum, jelly and rough-surfaced pan work, as well as the formulas on silver dragees, now almost exclusively an imported specialty.

Superintendents, experienced pan men and practical executives throughout the industry will clip these unusual papers for further study and experimentation. The articles were written by men experienced in the European methods described and represent the results of over thirty-five years of intensive training and specialized research.

Many of the formulas and the exacting directions for making these goods appear in printed form for the first time. In presenting these articles to the practical fraternity we feel we are performing a genuine service to the industry.

All of which appears, of course, in addition to the regular monthly features.

Robert Randolph

Vol. 7. No. 11. Entered as Second-Class Matter October 24, 1922, at the Postoffice at Chicago, Illinois, under the Act of March 3, 1879. Published Monthly. Subscription Price $3.00 Annually.

"A Half Century Making a Flavor for Every Purpose"

FLAVOR—
The Silent Salesman

It draws no salary and runs up no expense accounts. Flavor is an essential ingredient of every confection. Choose it well and use it wisely and you secure gratis an effective salesman that's **always on the job.**

The fundamental and final appeal of candy is to the sense of taste. Verbal descriptions may arouse interest — visual impressions may attract by the implied promise of something that tastes as good as it looks — but it's the palate that has to be sold—and the flavor that does the selling.

Many confectioners suffer from what might be termed a "Cost Complex." They think they cannot afford to **use** good flavors when they really cannot afford **not** to.

A good flavor costs little if any more than a poor one in dollars and cents—a poor one may cost the success of your confection.

There is only one answer. Countless successful confectioners have learned it and are profiting by it.

We offer you the benefit of more than fifty years' experience in studying your needs—half a century of painstaking scientific investigation coupled with practical knowledge of your problems. Ours is not an offering of flavors merely but rather one of **service.**

What is your problem?

Our samples and recommendations are yours for the asking.

FRITZSCHE BROTHERS, Inc.

82 Beekman St. New York — 118 W. Ohio St. Chicago

TORONTO
Fritzsche Brothers of Canada, Ltd.
93 Church St.

INDEX TO

The Manufacturing Confectioner's Approved Advertising of

Confectioners' Machinery and Supplies

and Miscellaneous Advertising Directed to Manufacturing Confectioners

POLICY: THE MANUFACTURING CONFECTIONER *is essentially a manufacturers' publication and therefore is a logical advertising medium only for confectioners' supplies and equipment. The advertising pages of* THE MANUFACTURING CONFECTIONER *are open only for messages regarding reputable products or propositions of which the manufacturers of confectionery and chocolate are logical buyers.*

This policy EXCLUDES advertising directed to the distributors of confectionery, the soda fountain and ice cream trade. The advertisements in THE MANUFACTURING CONFECTIONER *are presented herewith with our recommendation. The machinery equipment and supplies advertised in this magazine, to the best of our knowledge, possess merit worthy of your careful consideration.*

MACHINERY AND EQUIPMENT

FLAVORING MATERIALS

GELATIN

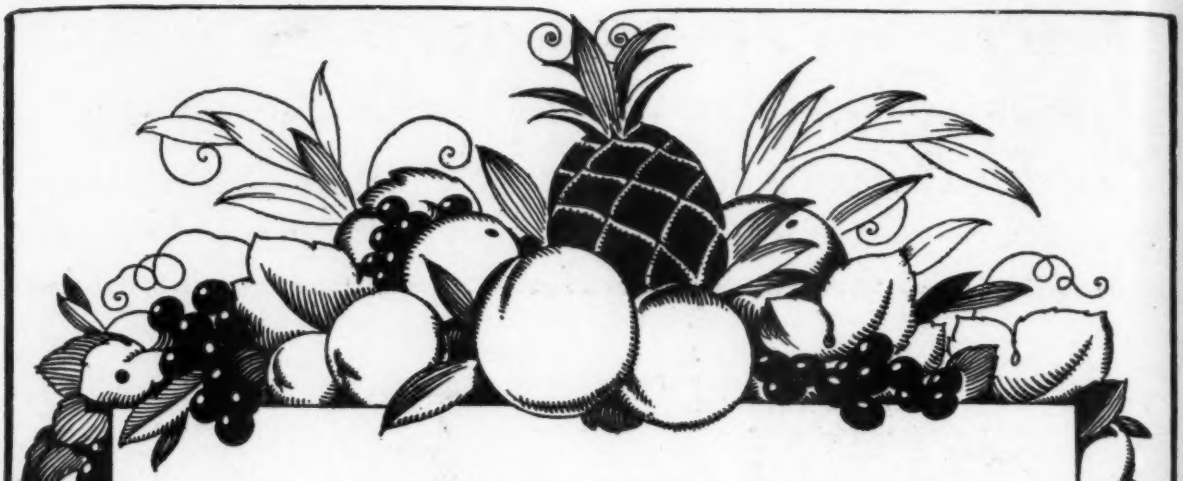
CONFECTIONERS' SUPPLIES

MISC. RAW MATERIALS

FOR THE PACKAGE AND BAR GOODS DEPARTMENT

SHIPPING SUPPLIES

MISCELLANEOUS



Unco Simile

Flavors Fruit

(IMITATION)

Natural fruit flavors are impractical and unsatisfactory for use in many confections since, whatever their delicacy of flavor, they lack strength and do not impart their character to the finished product unless fortified in some way. For the candy maker their place is admirably filled by

Unco Simile Fruit Flavors

These valuable materials are as close to nature in flavor as expert attention and long experience can make them and have the additional merit of high concentration.

To employ them is to insure economy in manufacturing costs and satisfaction in results.

UNGERER & CO.

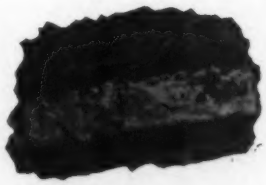
Sole Distributors for Ozone Vanillin

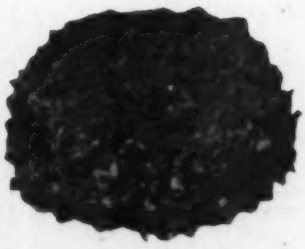
124 West 19th Street NEW YORK

Meet the popular preference for the flavor of

GOLDEN TOASTED COCONUT

Its eating qualities are an ideal foundation for confectionery





**A specialty topping by the makers of Gem Imported Coconut.*

The Economy Nutmeat"

EVERYBODY loves Baker's Golden Toasted Coconut. Many of the most popular candy specialists owe their success to the delicious uniform quality of this "economy nutmeat." The rich nutty flavor of Baker's Coconut blends in well with so many candy combinations that it is easy to take advantage of the sales appeal of quality coconut by incorporating "Golden Toasted" with some of your present staple but slow selling items.

Let us send you a generous working sample and try it out in your development work this fall. You will find that Baker's "Golden Toasted" has the quality of giving an added sales impetus to any confection in which it is well used.

The many new varieties of our

Golden Toasted Coconut*

"The Economy Nutmeat"

suggest enumerable candy specialties combining this delicious nutty flavor with a low cost basis to you.

Write for experimental samples

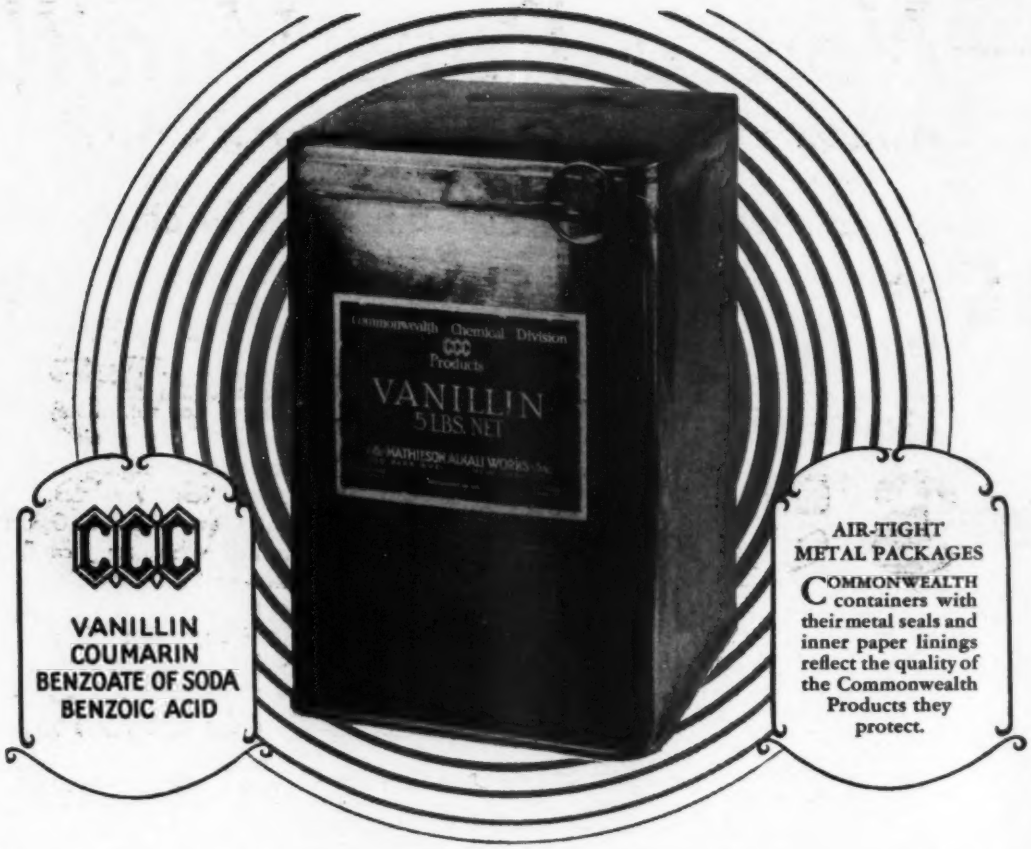
You will be more than pleased with the

ATTRACTIVE COLOR — DELICIOUS FLAVOR — AND THE PRICE

FRANKLIN BAKER COMPANY

Hoboken, N. J.

CANADIAN ADDRESS: Franklin Baker, Ltd. 20 BATES ROAD OUTREMONT, MONTREAL



Strong Links in the Chain of Responsibility

TRY to count the number of factors—of suppliers—who contribute to the success or failure of any product—of your product.

Raw material producers, as far back as the farmer who grows the vegetable ingredients; the miners who wrest from Mother Earth the ore from which the metal in the manufacturing equipment is fabricated; yes, even the lumbermen who fell the trees in order that paper for packing and labels may be made—this is but a partial list!

The chain is a long one—and its strength is no greater than that of its weakest link.

Your flavoring materials, though used in small quantities, are as important as any other link in the chain. They deserve your most careful scrutiny—for they can make or break your hard-earned reputation for quality.

By specifying Commonwealth when ordering Vanillin and Coumarin you insure the quality of these important constituents. They are widely known and used because of their dependable and uniform purity. They are customarily preferred because convenient warehouse stocks assure prompt deliveries of all Mathieson products.

Once more may we suggest that you specify "Commonwealth"!

The MATHIESON ALKALI WORKS Inc.
Commonwealth Division
250 PARK AVENUE, NEW YORK CITY
PHILADELPHIA · CHICAGO · PROVIDENCE · CHARLOTTE CINCINNATI

STOCKS IN PRINCIPAL CITIES

—Now a Pure Vanilla

measuring up to the famous new

FOOTE & JENKS

"isolate"

STANDARD

25% LOWER COST!
83⅓% LESS BULK!

IN ISOLATE Vanilla science has again produced a more powerful and yet more economical means of achieving ideal flavor results.

First—ISOLATE Vanilla is made only from choicest Mexican and Bourbon beans—no other beans are used—nor is any artificial flavor or color employed.

Second—Six times as many vanilla beans are used to make a gallon of ISOLATE Vanilla as are used to make a gallon of other pure vanilla flavors. Thus you introduce only 1/6 as much liquid into your batch; eliminate the cost of 5 cartons, 5 containers, 5 labels and 5 corks; save on alcohol, labor, etc.; spend 83⅓ LESS for freight or express.

Third—ISOLATE Vanilla is extracted without use of heat—absolutely eliminating the burnt taste characteristic of heat-extracted vanilla flavors and assuring utmost smoothness and strength.

Fourth—ISOLATE Vanilla does not freeze out or cook out—due to the special non-volatile vehicle which retains full flavor through all working temperatures and assures greatest appeal in your finished product.

Fifth—Through laboratory control, ISOLATE Vanilla strength is perfectly uniform, assuring uniform results.

A trial gallon of ISOLATE Vanilla will demonstrate that it flavors your product better, at less cost, and with greater convenience in handling than any other existing pure vanilla extract.

--and for those who prefer fortified pure vanilla super-concentrates, we offer ISOLATE Vanilla fortified with Coumarin under the name VANILLCUM or ISOLATE Vanilla fortified with Vanillin under the name ISO-VAN—each made from six times as many vanilla beans as are used in making a gallon of ordinary pure vanilla fortified extracts.

ORDER TRIAL GALLONS SENT PREPAID

FOOTE & JENKS

Flavor Specialists

JACKSON, MICHIGAN

For Mother's Day

French Satins—beautiful yet not expensive—These new papers by *Keller-Dorian* are excellently suited to the cheaper packages.

Beautiful colors, exquisite designs and a soft satin-like texture have been combined to give the package an appeal to those delicate sentiments of Mother's Day.

Large Stock Always on Hand

KELLER-DORIAN PAPER CO., Inc.

110 FIFTH AVENUE - - - NEW YORK, N. Y.

Canadian Branch
KELLER-DORIAN PAPER CO.
1265 A. Labelle
Montreal

"For the Package that Sells"

JAMES J. CAREY
Pioneer Cocoanut Oil Refiner

To Buyers of Refined Cocoanut Butters

James J. Carey, who for many years was in charge of production for the India Refining Co. of Philadelphia, has just completed a modern and efficient cocoanut butter plant at 63rd and Eastwick Ave., Philadelphia.

"Carey's" Butters are built up from the crude material under Mr. Carey's personal supervision. His twenty-five years' experience manufacturing butters for the candy trade enables him to offer cocoanut butters which will give complete satisfaction for any particular purpose.

Mr. Carey's personal counsel and advice are available at all times to candy manufacturers regarding cocoanut butters for various classes of production. Mr. Carey's practical understanding of candy manufacturing in addition to his scientific understanding of production of cocoanut butters puts him in an excellent position to render service to candy manufacturers in increasing quality at minimum producing costs.

An opportunity to quote on your requirements will be appreciated. You'll like both CAREY quality and price—you can depend upon CAREY service for the very best in cocoanut butters.

Make memo to your Purchasing Dep't to try Carey's Butter on your next shipment.

"Custom made" Cocoanut Butter

A Special Cocoanut Butter developed to meet each Candy Manufacturer's particular requirements.

Advise us your particular requirements and we will develop exactly the correct cocoanut butter for the particular pieces you are producing—for your particular quality of caramels, taffies, nougats, chewing pieces in general, etc., requiring the use of cocoanut butters.

Mr. Carey's personal attention will be given to the development of butters for each and every candy manufacturer's requirements—our aim is to give each candy manufacturer exactly the right butter for each purpose.

Carey prices are right—Carey service is right—Carey quality is far higher—complete satisfaction is assured. Try Carey Butters and service—see the difference in your finished candies—note the savings in your butter costs.

James J. Carey Inc.

63rd St. and Eastwick Ave.,
PHILADELPHIA

TELEPHONES:
WOODLAND 4592
WEST 1175

In these eight great factories are made the products bearing the internationally known Peter Cailler Kohler trade-marks

PETER'S "COUVERTURES" chocolate coatings produced by a famous world-wide organization

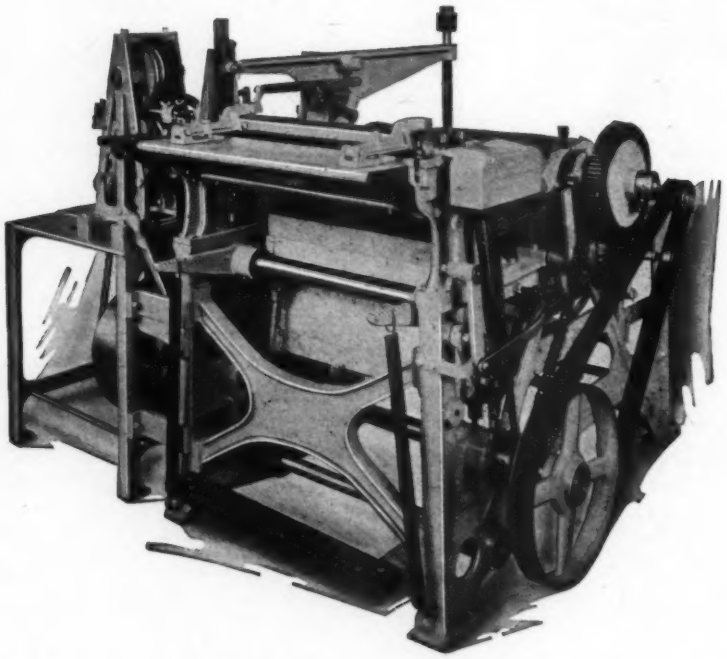
TIME after time critical tests of chocolate coatings by the manufacturers of fine confections have proved that best results can be obtained with the use of Peter's "Couvertures"—the rare coatings which cover every candy-making need.

In planning your requirements for 1928 remember that the Peter Vanillas have won the position of leadership in their field which the famous Peter Milks have so long enjoyed. You will find among the Peter Vanillas fourteen pieces ranging from very moderate prices to the most superb vanillas on the American market, such as *SUPER XX*, *COMMANDER* and *MARABELLO*.

Peter Cailler Kohler Swiss Chocolates Co., 131 Hudson Street, New York City. Branches: 431 So. Dearborn St., Chicago, Ill.; 722 Nicholas Bldg., Toledo, Ohio; 3620 Third Ave. So., Minneapolis, Minn.; 24 California St., San Francisco, Cal.

MILKS · VANILLAS · SWEETS · BITTER SWEETS · LIQUORS

The AUTOMATIC HARD CANDY MACHINE *for* SPHERICAL HARD GOODS



This machine embodies in it all the features of the Semi-Automatic Machine plus the added convenience of Sizing, Feeding, Cutting and Discharging, ***entirely automatically***

IT SAVES LABOR
INCREASES PRODUCTION
DOUBLES YOUR PROFITS

Hard Candy Producers:

Special provisions are also made for producing the now famous fruit tablets on this machine. It merits your consideration. Write us.

Full information on request — Do it now!

JOHN WERNER & SONS, Inc.
ROCHESTER, N. Y.

New York Office: Alamac Hotel.

MODERNIZE Your HARD CANDY Department

How the Waxed Glassine wrapper helps sales

Of special interest to those manufacturers who are seeking new selling advantages for their products.

MANY candy manufacturers in search of selling advantages for their products, have been quick to adopt the attractive, sales-appealing waxed-glassine wrapper. And in other fields—cigarettes, food products, toilet-goods—you see more and more packages being wrapped in this modern way.

Better protection for the product is, of course, the first advantage of the waxed-glassine wrapper. This extra protection keeps the candy fresh for a longer time—the consumer gets the full enjoyment which only fresh candy can give. And that means repeat sales.

But waxed-glassine has still another selling advantage, somewhat more subtle, perhaps, but just as important. The buyer instinctively prefers the product which has an appearance of quality—and that is the package which reflects the greatest care in its wrapping.

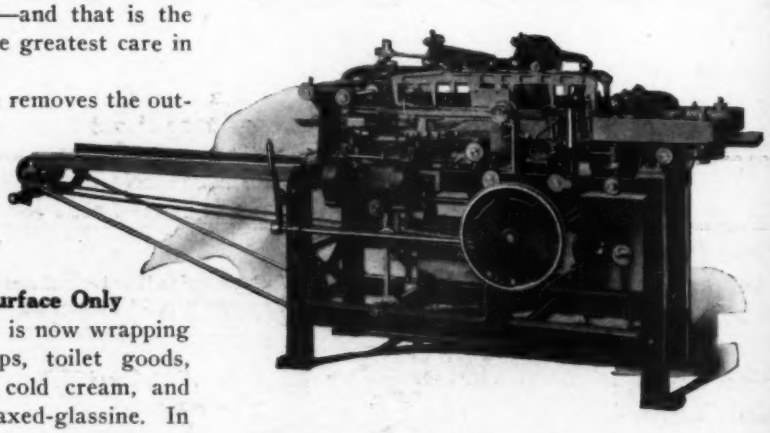
And, of course, when he removes the outer wrapper, he is greeted by a package as clean and fresh looking as when it left your plant. A good introduction to the product within.

Waxed on Inside Surface Only

Our Model F-5 machine is now wrapping candy boxes, cough drops, toilet goods, razor blades, cigarettes, cold cream, and many other products in waxed-glassine. In fact, it has become the standard machine for this type of wrapping. It wraps the package with the waxed surface on the inside and the glassine surface outside. The outer surface being unwaxed, does not gather dust as a waxed surface does, and the wrapper is also more transparent, giving better display to the package. The wrapper is sealed with heat, and the machine also attaches printed end-seals.

One machine wraps 30,000 packages a day (8 hours) and requires only two operators, one to feed and the other to pack the packages.

Send us a sample of your package, and we will return it to you wrapped in waxed-glassine, so that you may see how much more tone and sales appeal it adds to your product. Write to our nearest office.

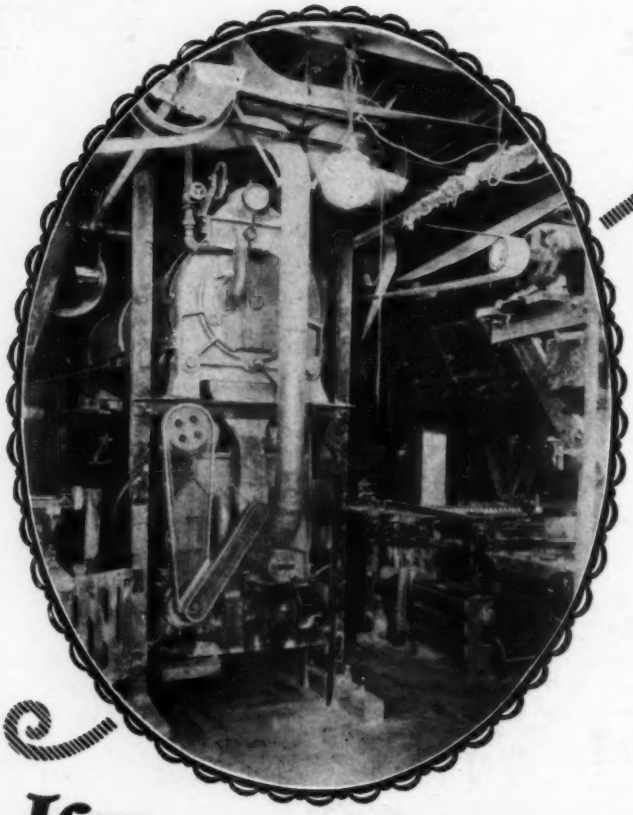


PACKAGE MACHINERY COMPANY

SPRINGFIELD, MASSACHUSETTS

NEW YORK: 30 CHURCH ST. **CHICAGO: 111 W. WASHINGTON ST.**

Over 100 million packages per day are wrapped on our machines



Technical Treatise Sent
FREE Upon Request

If You are casting Candy in Starch

SEND for full particulars regarding the Huhn continuous starch conditioning system used by leading manufacturers of marshmallow, gum, jelly work and other starch cast confections. The Huhn System produces quality never before obtainable because the starch is always properly and uniformly dried—exceptional savings are accomplished.

NOW is the time to place your order for a Huhn System so installation can be made during the slow period just before Christmas and until after New Year's.

A. HUHN MANUFACTURING CO.
3915 Hiawatha Avenue Minneapolis, Minn.

Continuous HUHN Starch Conditioning System

No dry rooms

* *

½ your present Starch Boards

* *

½ as much Starch

* *

Thermostatically Controlled

* *

Positive Uniformity

* *

Floor Space Saving

* *

Labor Saving

* *

Pays for itself

* *

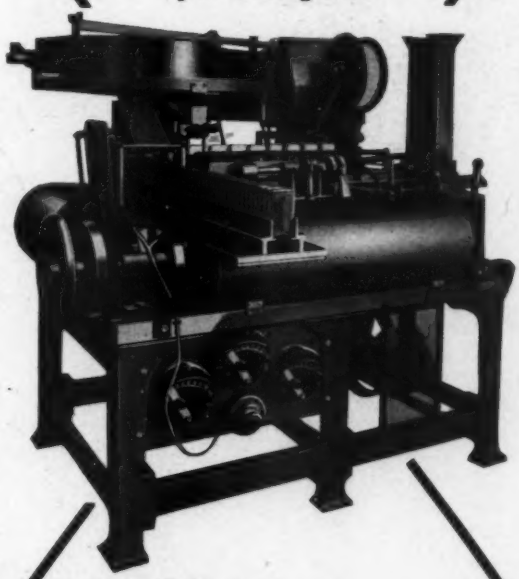
Continuous Flow, Cleaned, Dried, Sterilized and Cooled in 6 minutes

* *

The Trend Is To Bulk Candy
in Bags or Cartons Assuring Quick Turn

CASH in on public preference for bulk candies in small price units packed in clean, sanitary shape, untouched by human hands since sealed by the manufacturer. Many a candy sales scoop has been made by repacking an old item in the line—a good eating piece but a slow bulk seller—in a small package for counter sales where candy is exposed to thousands of live retail outlets which never carry open bulk goods

45 to 125 Cartons per minute with this Paper Lining and Filling Machine ---it does the work, hour after hour, day in, day out, giving dependable, continuous service



Automatic--- This machine feeds waxed or glassine paper from rolls, lines, cartons, fills with right amount, closes cartons and counts them

If it can Be Wrapped-- Put In Bags or in Cartons--and Counted

We have a machine that can do it

Send us sample of your product; we will quote price on equipment for cartoning your goods automatically

CARTONING MACHINERY CORPORATION

Newport, Rhode Island

for candy—

hermetically sealed containers

LEFT to themselves—candies have a way of getting sticky or stale, losing their gloss and becoming generally unappetizing.

Air tight packages prevent this. In these the candy is kept fresh and crisp—as tasty as it was when packed. The Canco key collar can is air tight, yet it is easy to open.

This metal container furnishes an excellent base for attention-getting lithography—having a large surface on which to display your label. It makes a great counter or window display.

Talk to a Canco salesman about the collar can and about other Canco decorative containers for candies too.

American Can Company

NEW YORK · · · CHICAGO
SAN FRANCISCO

CANCO

First Producers of Certified Colors

ATLAS CERTIFIED COLORS — scientifically prepared to meet the needs of the highest type of confectioners and for every purpose in the confectionery industry — particularly for plastic and clear hard candy work.

Uniformity

Purity

Strength

Solubility

Food Color Headquarters for Fifty Years

FIFTY YEARS AGO WE PRODUCED THE FIRST HARMLESS FOOD COLORS used in the United States (after long study by experts of their physiological effects—the first and only work of this kind ever undertaken on coal-tar colors), and after establishing their harmlessness for food, every batch was tested before being distributed. This was 30 years before certified colors came into use, of which we were the FIRST PRODUCERS. We have never yet failed to prove any official wrong who claimed to find objectionable colors in our customer's goods. No manufacturer ever suffered through the use of them. We were largely instrumental in halting opposition of important officials when the present Food and Drug Act was before Congress, who would have forbidden all food coloring if they could.

COLORS FOR PLASTIC WORK

Atlas Cert. New Rose
" " Marseline Orange
" " C. D. M. Green
" " Mauvine
" " 514 Brown

and many others, which will produce those beautiful and delicate shades of nature.

CONFIDENCE

The Progressive Manufacturer can only establish a quality product by using the best material; there are no ingredients in which confidence in the producer is so absolutely necessary or important as in Colors and Flavors. **Our 75 years of business experience is a guarantee of quality products, and a sound basis for your confidence.**

GENUINE FRUIT EXTRACTS

Our Genuine Fruit Extracts are not only so-called, but the **product of the actual fruit whose name they bear.**

The production processes are by special apparatus and methods which retain and preserve all the finest and most delicate esters and aromas of the **finest selected fully ripe fruit picked where the most lucious of its kind is grown.**

We shall be glad to have an order for pint samples and suggest our **wonderful Genuine Fruit Strawberry and Raspberry Extracts.**

H. KOHNSTAMM & CO., Inc.

Established 1851

11-13 East Illinois Street
CHICAGO

Factory:
537-555 Columbia St., Brooklyn, N. Y.

83-93 Park Place
NEW YORK, N. Y.

Editorial

ROBERT RANDOLPH, Editor

The Candy Show—Step No. 1 in Narrowing the Breach

WITH a perspective of a little over a month to guide us in the appraisal, it is safe to say that the Candy Exposition held at Grand Central Palace during the week of October 10th to 15th will prove to be one of the most constructive accomplishments in candy merchandising witnessed in recent years. Hastily conceived, incompletely organized, and with the trade inadequately represented, it has nevertheless become one of the outstanding achievements of the present year and gives promise of taking an increasingly important part in the selling picture during the years to come.

The participants, with but few exceptions, express unstinted gratification over the orders taken and the contacts made. That in itself, in an industry accustomed to brickbats and destructive criticisms, speaks volumes for the success of the show. That there was no paucity of consumer interest was perhaps due in large part to the support given to the undertaking by some of the local colleges as well as to the cooperation of one of the tabloids, which, while of the sensation-reeking variety, certainly put the idea over in good shape so far as the candy industry was concerned. The officials of the show point out that the number of *paid* admissions exceeded that of any other show they had ever conducted, and that although the displays occupied less than one floor, the hotel show started in an even smaller way a few years ago and today occupies the greater portion of four floors.

The Candy School operated at Wallace & Co.'s booth was a distinct innovation in candy merchandising methods. Classes of salesgirls from department stores and other large retailing establishments were given brief periods of instruction in selling candy. As an example of constructive selling, this departure should commend itself to the wholesale manufacturer.

Mr. Heide's policy of no sales at the booth is another angle of show merchandising which will require further study and analysis on the part of the industry. The second part of his policy, however—"no samples"—probably did not prove quite so popular with the sample hounds.

The big chain store organizations were for one reason or another absent from the picture, and while it is evident that the wholesale manufacturers did not feel too badly about that, nevertheless it was a weakness of the exposition from a representation standpoint. The chains appear to be painfully aware of the fact, however, and there is no doubt but that this feature will correct itself in succeeding shows.

The value of any industrial exposition lies in the fact that it embraces all lines of activity within the industry. The supplier gets an opportunity to "corner" the manufacturer on a common ground, the manufacturer reaches his jobber and at the same time lessens the jobber's absolutism by getting closer to the ultimate consumer. The jobber makes new retailer contacts and at the same time gets a broader picture of the manufacturing market on which he may draw. The consumer sufficiently interested to visit the show approaches the whole industry with an open mind, willing to be shown. Such a show becomes a powerful instrumentality for "narrowing the breach" between manufacturer and consumer.

There is still another feature of candy shows which remains to be exploited by the industry as a whole. No better means has yet been found to defeat malicious anti-candy propaganda than by bringing potential candy eaters face to face with actual demonstrations of wholesome candy manufacture, with educational movies, or with lectures by prominent physicians and dieticians giving candy their verbal approval as the health and energy sweet. This educational phase was not sufficiently stressed at the exposition, nor were there enough exhibits of the practical and informative type.

But taken all in all, the first Candy Exposition was undeniably a success from the

standpoint of the manufacturer. Wider participation and experience in management will come with succeeding shows and we heartily commend the exposition authorities for their constructive accomplishment in "narrowing the breach" in candy merchandising.

What Are You Doing About It?

CHEMISTRY has opened up to us a number of new raw materials of vast potentialities—corn sugar, fruit sugar, milk albumen. What are we doing about them? Were it not for the efforts of the Federal Research Departments, we would probably not know even now that their potentialities existed.

Mechanical ingenuity has devised new machines which, with adequate cooperation from the manufacturer, bid fair to revolutionize the manufacture of chocolate. What are we doing about them? For the most part, absolutely nothing.

It has been demonstrated in other fields that machines exercising successive functions may be coupled together or coordinated in such a manner as to do away with a large amount of human labor. What are we doing about it? The pail and the glucose bucket are with us still.

Daylight lamps and violet ray window glass have been shown to increase production by simulating daylight conditions and lessening the strain on the eyes of the workers. Do we use them? Certainly not.

There are about 1,800 plants in the confectionery industry. Scarcely a handful of them are equipped with research laboratories. Graining, graying, the bursting of centers—ills causing untold losses to the industry year after year—can and will be prevented when enough research work has been put in on them.

The idea that new developments have a way of just "happening" has long since been exploded. The revolutionary discoveries of the age have been stumbled upon, it is true, but only in the course of the most painstaking and exhaustive investigations. All human reasoning is based upon the primitive principle of trial and error. It is not a question of luck or superior mental fabric.

This is not an indictment of every last confectionery manufacturer in the industry, but of the mass who sit idly by and watch the few do their stuff.

We went through a candy plant the other day where they were carrying all of their materials from the first to the fifth floor a pail or a barrel at a time. They had heard about gravity and conveyor systems, but what were they doing about it? Yes, quite so.

A single chute installed at a cost of $300 would have saved them at least $2,000 a year in handling expense. But they wouldn't spend the $300!

In another plant they had finally been forced to air-condition the hard candy stock room, but the candy came out into the packing room with a temperature of around 86° to be packed. They wouldn't spend the few extra dollars to run the ducts through to the packing room. Thought they had done "enough for science" when they air-conditioned the stock room.

These are not remote or even isolated instances. They are typical incidents in the struggle which is constantly being waged between research and tradition.

Our industry can be no stronger, no more progressive than the weakest, least progressive members. Science is moving apace in other fields, notably the biscuit and ice cream industries. Are we going to continue to sit by doing nothing for ourselves, while all the world moves by?

Rich Man, Poor Man—

Two candy stores in widely separated sections of a great metropolis. One in the slums, the other in the land of milk and honey. At the front of the better store, madame stops and is helped out of the car by her footman. Poodle in arms, she goes into the store and gives her order—a 25c box of mints or a 10c bag of salted almonds.

Dago Frank, the truck driver, is alighting in front of the slums' store. The clerk, noticing his unkempt appearance, offers him one of the standard $1.25 assortments. "Naw, gimme something good. $7.50 for the basket? Wrap it up, it's for me broad!"

If you will stop to analyze the psychology which is bound up in those two commonplace incidents, you will have learned something which every retail merchant knows. Poor people are the best spenders for candy. The cheapest locations often report the highest unit sales per customer. Are we judging our markets correctly or taking the jobbers' word for it?

The chocolate dragee assortment is becoming popular with the package goods manufacturer. (Staff Photo.)

The American Confectioner's newest staple—

Chocolate Dragees

and how to make them

BY MAX REINSTEDT

FROM a novelty to a staple in less than three years—that's a record to make any pan man proud. For despite the dimensions of the pan goods industry in this country, until recent years the bulk of our output has consisted of the sugar-coated variety while the chocolate-coated dragee remained a comparative novelty. Whatever chocolate pan goods did appear on our market, were imported from the continent, chiefly from Germany and Austria where the product has been staple for many years.

Today, not only has the chocolate dragee succeeded in establishing itself here as a staple of the kind ordinarily used in assortments, but whole lines of dragees containing every conceivable type of center have become so common that they appear in 5c cartons on virtually every newstand, especially in the East.

A handful of Central European firms like Heller have long been regarded as having a monopoly on the production of this class of goods through the possession of jealously-guarded secret formulas for applying the chocolate and obtaining the desired gloss, and it is only recently that the curiosity and enterprise of the American manufacturer have led him to take a hand in this long-coveted market. Large quantities were imported from Germany and Austria before the rank and file of American manufacturers learned how to make them properly, but at the present writing,

the finest goods produced, goods with a piano-like finish which no lacquer was required to procure, are made right in this country and on an American scale of production. Europe must once more look to her laurels.

While it is possible by the ordinary and familiar pan methods to produce a "chocolate-flavored" dragee in which the sugar syrup is flavored with cocoa, dragees made with pure chocolate coating have a vastly superior flavor and appearance, and are to be preferred from every angle. And as the better methods of preparing chocolate dragees are still none too well known, we are describing here the method of manufacture employed in Europe. The methods of applying the coating in the pan, and of giving to it a high lustre will be found to be quite simple to the experienced pan man, although attended with much anguish for the less skillful operator.

Equipment and Layout

The manufacture of chocolate dragees calls for no equipment which is not already available in any candy factory equipped for the ordinary sugar pan work. It is customary to employ at least two pans, however, in order to save time in cleaning out the chocolate before applying the glaze. Having two pans, one is used exclusively for applying chocolate, and the other for applying the glaze.

The following equipment in addition to the pans will provide all that is needed to turn out excellent dragees: A chocolate melting and tempering kettle, a ladle, and trays for storing the finished dragees before packing.

Conditioned Air Is Necessary

The location of the pans for chocolate work is of primary importance. They should be located in an air-conditioned room and be provided with a cold air duct, which can be directed into the mouth of the chocolate pan, or removed at will. This detail is extremely important, if quantity production is desired. With the aid of cold dry air, a single operator can tend to three or four pans, turning out 800 to 1,000 lbs. of finished goods a day, whereas, without this time saver not more than 200 to 300 lbs. can be finished, because of the time wasted in waiting for the chocolate to cool down and set. The chocolate melting kettle should be so located as to avoid delay in transferring the chocolate to the revolving pan.

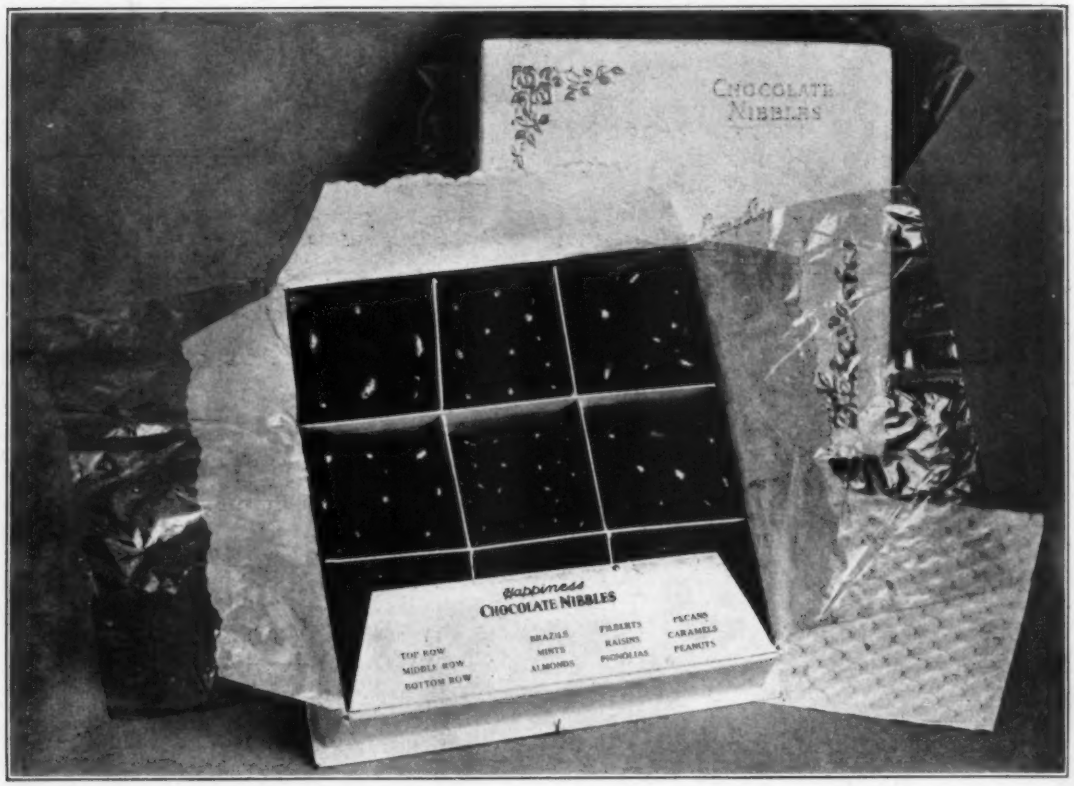
Variety of Centers

A great variety of centers can be used. Almost any center so shaped that it will roll well in the pan, will take on the chocolate nicely. Sharp points should be avoided, also flat sides. Almonds, peanuts, pistachios, brazils, filberts, pignolias, walnuts, pecans, the small fruits, raisins, etc., pieces of citron, orange and lemon peels, ginger, gums, round caramels, and similar materials provide a liberal assortment of centers from which to choose.

Applying the Chocolate

The centers are rolled in the pan, the pan rotating about 20 to 25 r.p.m. The melted and tempered chocolate is applied to the centers with a ladle. This ladle should hold about a pint, liquid measure, and two ladlesful at a time are poured on to the rolling centers. The chocolate is worked through the mass with the hands, passing them back and forth, but always against the direction of rotation. This operation is carried on until each individual center is rolling independently. After rolling for a minute untouched until the chocolate has set, two more ladlesful are poured on, spread around, and the process repeated until the coating has reached the desired thickness, which can be checked by removing a few pieces and weighing them to determine the count per ounce. During the

A two pan battery adaptable for chocolate dragee work. The cold air ducts with shut-offs (over) should be arranged to swing clear of the pan. (Staff Photo.)



The newest arrival among pan goods packages. (Staff Photo.)

rolling the cold air is blown into the pan to hasten the setting of the chocolate.

Should the first coating appear gray, this is due to scratching, and not to temperature. This grayness will be covered by subsequent coatings of chocolate. When the correct amount has been applied, the cover of the pan is put on and the goods allowed to run until thoroughly smooth. Under these conditions a matt gloss appears, and this provides an excellent foundation for the final gloss, which is applied in the other pan.

The Glazing Pan

The glazing pan is equipped with six to eight ribs attached to the inside of the pan. These ribs, about ½ inch thick, and well rounded, keep the goods rolling in the pan, and tend to prevent "slides" of masses of dragees which would result in scratching. As long as each piece rolls independently, the goods will take on a high gloss, unmarred by the scratches, which occur only when slides take place.

The glazing pan must be absolutely clean, as any chocolate adhering to its sides will spoil the gloss. When the goods are transferred to this pan a small amount of melted cocoa butter is poured over them and worked through with the hands. This serves to remove any small scratches on the surface, and provides the smooth base necessary to a fine gloss.

The following glaze will be found to satisfy the average requirements although the ingredients may have to be adjusted to meet unusual climatic conditions, etc.:

30 per cent sugar syrup (cooked to 30 degrees Bé.)
60 per cent glucose
10 per cent saturated solution of gum arabic.

Not more than 5 or 6 tablespoonfuls of the glaze are required for each 100 pounds of goods in the kettle. Two tablespoonfuls are poured on at a time and after each application the pan is allowed to roll untouched until the goods are dry. After the final application, the pan should run until a high gloss develops, and then be shut down immediately in order to prevent any scratches from forming on the newly glazed surface.

If the product is to be subjected to severe humidity conditions, it is advisable to apply a thin coat of confectioner's edible shellac over the glaze. Not more than 1

(*Continued on page* 47)

Pan Work—a Packaging Problem

Up to a comparatively short time ago, a considerable part of the chocolate panned goods or dragee chocolates sold in this country was imported from Europe.

Recently, however, this type of candy has become increasingly popular with the American candy buyers, and bids fair to become one of our leading varieties. It is being made up in a wide assortment of centers, such as orange and lemon peel, various nuts and even peppermint cream.

At the Candy Exposition held recently in Grand Central Palace one of the best displays, considering workmanship, finish and general appearance, was the Chocolate Dragee line included in the exhibit of one of the large manufacturers, who sells the line in bulk to the jobbing trade.

Several large manufacturing and chain store confectioners have added to their line a pound package of assorted dragee chocolates. These are packaged in such a manner that the names of the various centers are shown, in their respective positions, on either the box divider or on a chart in the box.

At least one company is meeting considerable success with a line of panned chocolates, put up in attractive foil covered folding boxes and retailing at five cents. These packages are among the leaders in sales on news stands, in cigar stores and other places where bar goods are sold. It is reported that this manufacturer employs no less than 150 large pans to meet his production requirements for this type of package.

This nickel-seller and its companion number is reported to be keeping 150 pans busy in Philadelphia. (Staff Photo.)

In addition to the large and small boxes, these pieces are being used by many manufacturers of package goods as a filler-in, to bring the net weight of an assortment up to the specified amount, as well as to improve the general appearance of the assortment.

The bulkgoods manufacturers are finding chocolate dragees a new source of sales inspiration and profit. This line of vanilla and milk chocolate dragees is the product of a large coating and bar goods manufacturer. (Staff Photo.)

Out of Russia comes this jealously guarded secret of the Continent

The Alabaster Dragee

queen of skill and beauty in the pan goods world

BY ADOLPH SCHILDBERGER

[EDITOR'S NOTE.—*Of all the varieties of panwork with which we are familiar, nothing is more beautiful, or more attention-arresting than the onyx-like alabaster dragee. Its colorings are pastel shades of the most delicate artistry, and the translucency of its crystal coating causes mind and eye to "reach" for the toothy morsel within. Have these rainbow-tinted "marbles" of candy craft passed beyond the pale of present production methods or have they, like the color formulas of the ancient Chinese merely been lost for the time being, only to be picked up later when some enterprising manufacturer rediscovers their possibilities and like the chocolate dragee, rolls them profitward in the fad of another day?*

So far as is known, the alabaster dragee has never been manufactured in America. The secret of its manufacture was confined to about three or four large European manufacturers who did a thriving business on it before the world war interrupted production and claimed some of their most skillful operators.

Full details of manufacture, complete with all formulas and instructions, are given in this article for the benefit of manufacturers who wish to do a little experimenting with this—the queen of all dragees.]

Equipment and Layout for the Alabaster Dragee Unit

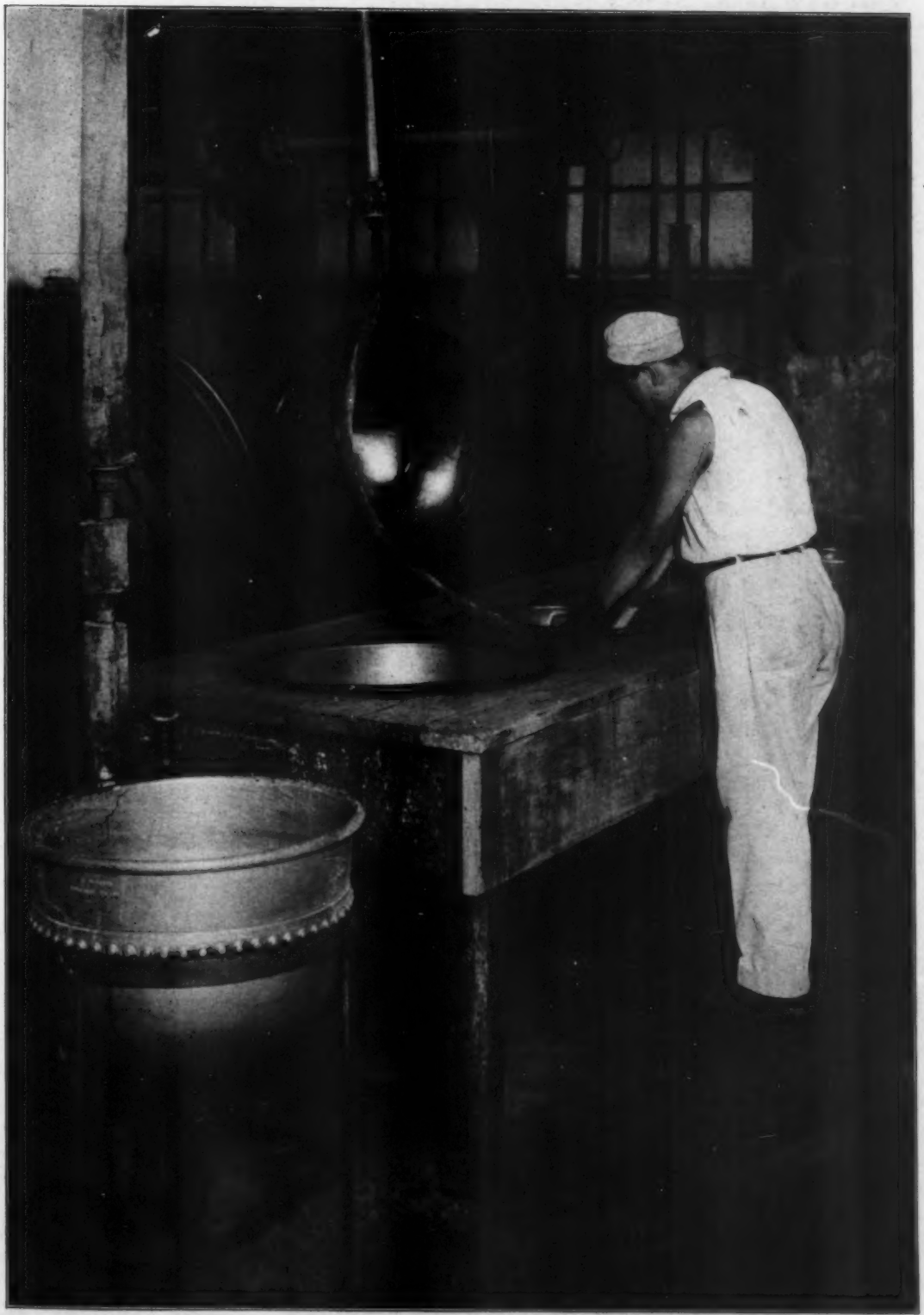
A BATTERY of three pans is regarded as the minimum unit of efficiency for alabaster dragree work. One pan man with a girl to help him can handle these three pans. They should be located in a separate room and so placed that window light will shine directly into the pans. This is important as without daylight it is impossible to judge properly the delicate colors and tints required in this class of work. The pans are best arranged in a battery along a wall opposite the windows and separately powered either with individual motors, or if shaft and pulley transmission is used, each pan must be provided with a clutch so that it may be run or shut down independent of the rest of the battery. Where pans are also used for regular sugar-coating, a series of cone pulleys enables the operator to regulate the speed of each pan. In the case of alabaster dragee work, this speed should be 25 r.p.m.

Since pans may of course be had either with or without steam coils, it may be noted that for alabaster work plain pans are preferable, provided each is equipped with a gas burner underneath for heating the contents when necessary. (Formerly, when many flour-dragees were made, steam-heated kettles were required, but modern practice favors the cold process and heat is only needed for special work, as for example, when an irregular, rough surface is to be produced.) The pans must be provided with removable, tight-fitting lids or covers. These are used to correct errors in timing the application of sugar as well as in the finishing stage when the dragees receive their final gloss. Another important requirement is that the pans be provided with removable air ducts which will permit the air to be blown in at will.

Hot vs. Cold Process Panning

There are a number of reasons why the cold process is preferable to hot processing for the production of all smooth-surfaced dragees. The finished product acquires a more durable coating, and trouble is less likely to develop from the expansion-contraction strains which are set up as the hot processed goods cool.

The two processes differ in principle as follows: in the cold process, the goods are



This efficient and well-placed steam table in the pan goods department of Wallace & Company serves for mixing the syrups, colors, etc., and keeping them at the proper temperature throughout the work. (Staff Photo.)

Coating and finishing batteries in the Wallace pan goods department. Note how the coating battery (left) has been placed to receive the light from the windows. Each pan is separately powered by shaft and pulley transmission. (Staff Photo.)

moistened with a syrup and as dry sugar crystals are thrown in, they are taken on by the moisture of the syrup.

In the hot process, only hot sugar syrups are poured on the rolling goods. Crystals are formed on the surface as the successive applications of syrup cool and crystallize. Obviously only thin coats can be applied in this manner. By the cold process not only can much thicker coatings be put on in each trip to the pan, but there is less chance for trouble if too much should be put on at once. Cover follows cover, the only effect of the moisture in the syrup being to make the succeeding covers smooth. For alabaster work, only the cold process is used.

Proper Size of Crystal Important

In order to attain a satisfactory degree of translucence it is important to select the proper size of sugar crystal for the work in hand. The sugar most frequently used is the finest crystal of granulated sugar obtainable. When a still smaller crystal is needed the so-called "fruit-powdered" is used. Strictly speaking, the latter is not a powdered sugar but consists of the fine or broken crystals which go through the smallest screens of the granulators.

The size of the center determines the size of crystal to be used; if the center is small, a small crystal is needed, but for larger centers, a coarser size of "fine granulated" may be used to advantage. The first or foundation coating is best put on with regular powdered sugar, which is taken on more rapidly and assists in rounding the centers. This sugar cannot be used throughout, however, as it produces an opaque coating, in contrast to the beautiful onyx-like translucency which is obtained through the use of crystal sugars.

At different stages of the work the following stock solutions are required:

THE "ARABOL" SOLUTION

(Adhesive for foundation coating)

6½ lbs. of gum arabic and 4½ lbs. of edible gelatine are dissolved in 25 quarts of warm water and strained through a sieve. 11 lbs. of powdered cornstarch are next stirred in to a smooth paste. The solution must be stirred before using as the starch settles out.

THE BINDING SYRUP

(To serve as adhesive for crystal coats)

53 lbs. of sugar are cooked to 36° Bé. 7 oz. of cream of tartar is made into a cream by the addition of a small amount of water, and stirred into the sugar syrup. Add 170 lbs. of glucose, mix thoroughly and allow the entire mixture to cool before using.

THE SUGAR SYRUP

(To provide moisture seal before finishing)

A good quality of white sugar is cooked with pure water to 221° F. and strained through a cloth before using.

Applying the Foundation Coat

The method of applying the foundation coat is as follows: The centers are placed in the pan, and the pan set in motion. Suf-

ficient Arabol solution is poured on the centers to make them moist, after which powdered sugar is immediately sprinkled upon them and they are allowed to roll until a smooth foundation coating has formed. They are then transferred to wooden trays and are spread out to dry at room temperature. When dry, they are sieved to remove dust and put back in the rolling pan. A portion of binding syrup is poured on the centers until they become moist again, at which point the fine-crystal sugar is quickly thrown in.

The secret of good dragee work lies in the proper balancing of the binder-syrup and the dry sugar. The moisture of the binder syrup serves as an adhesive for the successive applications of sugar. If too great a proportion of the dry sugar is applied the surface of the coating becomes pimply and rough; but if on the other hand, too much syrup is used, the excess moisture will cause trouble later for when the goods are packed this moisture will come to the surface causing the goods to sweat. Worse still, this sweating action will continue until every bit of moisture is out of the piece, consequently, removing the pieces from the box and giving them a short drying does not help matters.

Providing a Moisture Seal

It must be borne in mind that cold dragee work does not provide a seal to prevent moisture from coming out of the goods. For this reason, where the center contains moisture which may come through later, it is necessary to seal the coating before applying the final gloss. This is accomplished by applying a sugar syrup cooked to 33° Bé. which provides an impermeable crust of surface crystals similar in effectiveness to the crust formed in cold crystallization of gum-drops, etc.

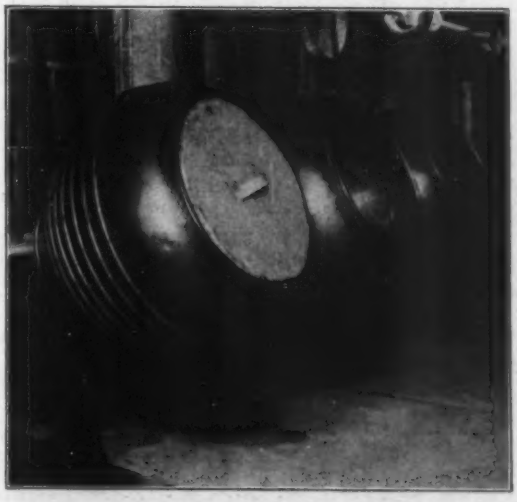
If the dry sugar is thrown into the pan too late (i. e. after the binding syrup has disappeared) there is no longer sufficient moisture on the surface of the dragees to form a good crust, and any crust which *is* formed will collapse at the slightest pressure. Even the weight of the dragees themselves in the pan will break down an inferior crust and as a result, the goods will be irregular in shape. Once this condition occurs no amount of additional rolling in the open pan will correct it. About the only possible way to correct it and save the batch is to cover the pan. As soon as it is noticed that the sugar was put in too late, or too much sugar was added, the cover is immediately put on and whatever moisture may be in the goods is held in the pan until the condition corrects itself and the centers again run smoothly. This expedient will usually work, provided the syrup layer has not been permitted to dry out too far. Covering the pan is also resorted to to correct a dusty condition of the goods. Care must be taken not to leave the cover on too long, however, or the coating will become sticky and lumpy so it is necessary to look at the condition of the goods frequently during these operations

After three or four applications of syrup and dry sugar, the dragees must be removed from the pan to the trays and permitted to dry for an hour or two, or better still, overnight. Then they are dusted off carefully and put back in the pan for further applications of syrup and sugar. The syrup is poured on until they become uniformly moist, and the crystal sugar immediately thrown in.

When the goods have acquired a sufficient thickness of coating they must be run with the cover on until they become perfectly smooth and then dried out on the trays for two days before attempting to apply the gloss.

Applying the Gloss

To obtain good gloss, not only must the pan be perfectly clean but the dragees themselves must be carefully dusted to remove all particles of dust and small "sand." About 100 lbs. of dragees are placed in the pan. A small amount of binding-syrup is sprinkled over them and allowed to soak in. The next operation requires delicate timing. At the exact instant that the moisture disappears from



A three pan finishing unit at the Wallace plant—the first pan shows application of cover for moisture control. (Staff Photo.)

the surface, a small amount of wax is applied. (This wax is made by melting 1 part of white beeswax in 1 part of olive oil and allowing the mixture to cool.) About 1/3 oz. is all that is necessary for the 100 lbs. in the pan, and this is spread through the rolling mass with the hands. Air is next blown into the pan until the dragees are running quietly, and work up a high gloss. Care must be taken to avoid an overdose of wax, or the goods will "slide" and become scratched; an even rolling is necessary. The resulting gloss is not produced by the wax but by the sugar, the wax only being applied to facilitate rolling at this point.

The finished surfaces must be entirely dry when the goods are removed from the pan, or they will not hold their gloss.

The flavors are added to the binding syrup. Colors are only applied in the very last coat, being dissolved in the syrup for that coat.

As a final precaution, all packing materials should be stored in a warm dry place so that the moisture which they contain will not cause the candies to sweat and ruin the gloss.

Banished from the Polite Society of Pan Goods— The Silver Dragee May Once More Come Into Its Own

Silver Dragees

THROUGH an unfortunate circumstance, Silver dragees have earned for themselves (in this country at least) a bad name which they scarcely deserve.

One of the sophistications of a less wholesome age, and happily one which has passed forever from our midst, was the use of mercury in place of silver to give the final finish. Mercury is poisonous and its use is forbidden both in America and in France where large quantities of Silver dragees are still being made.

Properly made, there is nothing harmful about the Silver dragee and its importation into this country to be sold to confectioners at prices around $2.00 per pound attests its continued popularity for decorative work.

The manufacture of this article requires the greatest of skill and care. There are two metals suitable for the production of the metallic lustre—aluminum and silver. While aluminum is much cheaper and can be applied in any pan, silver is much more durable in gloss and lustre and is therefore much to be preferred. Silver dragees are chiefly used for decoration, for which purpose gloss and lustre are all important.

The application of the silver is carried out in a covered glass or enamel-lined pan running at a speed of 100 r.p.m.

As centers, spherical pills made from nonpareils or poppy seed bases, are most commonly used. For other shapes, lentils, cucumber seeds, and barley may be used, but these break easily in the spring of the year at germination time unless they are sterilized. To accomplish this the seeds are placed in the hot room for two or three days until the germ is killed.

When barley is used, the grain is roasted and dusted off. A coating of white sugar is applied to cover up the brown color of the barley. 10 lbs. of sugar are cooked to 36° Bé. 2 lbs. of flour is stirred into cold water to a cream and this cream stirred into the cooked sugar. This mixture is applied in the pan until the brown-colored barley is entirely covered. Now the pieces are brought to the desired size by the application of binding syrup and sugar crystals as previously described. The final coat must be perfectly smooth to take on the silver. When smooth, the centers are turned out into trays to dry.

2 oz. gelatine soaked in water, 2 oz. saturated solution of gum arabic, 1 oz. acetic acid and 2 oz. of water are mixed in an earthenware vessel. The dried centers are soaked in this mixture.

6 to 10 lbs. of the soaked centers are put into the pan and 1 to 1½ oz. of silver leaf thrown in. They are allowed to run with the pan closed until the silver finishing is done. The operation requires several hours.

Cordial Dragees

SUGAR syrup cooked to 228° F. and flavored, is cast in warm dry starch and sprinkled over with dry starch, large pieces being turned over with a wire as described in last month's article on cordial centers. Very small pieces are cooked several degrees lower. Care must be taken to use pure water, or the finished goods will burst or crack.

Only a small quantity of the centers can be placed in the pan at once, or the weight will crush the delicate crust. The centers are moistened with syrup, and sprinkled with flour. The pan is turned slowly by hand until the flour is evenly distributed,

Adolph Schildberger

(Born in Austria, 1877)

THE author of this revealing monogram, Mr. Adolph Schildberger, has led a colorful and highly useful career on the Continent in all capacities from a practical candymaker to superintendent and general manager of great candy organizations whose fame has reached across the Atlantic.

After serving his period of apprenticeship, obtaining his papers, and growing up in the ranks with Cherbeaud, of Budapest, he became connected with the then world-renowned Einem company, Moscow (1902)—whose chief of staff he was during the twelve eventful years leading up to the world war. Here, in common with a small handful of other companies in Berlin, Prague and Vienna (among them Victor Schmidt & Sons) the manufacture of alabaster dragees, silver dragees, chocolate dragees and cordial dragees was developed to the status of a fine art.

Russia must have looked pretty good to him in those days, for it was there that he took on his life partner, a Russian girl, who clung to his side through all the vicissitudes which followed in the wake of the Great War.

When the war broke out Einem was forced to close its doors and Schildberger, an Austrian subject in an enemy country, found himself a political exile in one of the internment camps om Siberia. But even in prison his skill and broad experience with foodstuffs was to stand him in good stead.

Russia's supply of coffee had been cut off and a palatable substitute was sorely needed. With characteristic ingenuity, Schildberger demonstrated to the Russians how they might make a kind of artificial coffee from roasted malt. In return for this and other services of a kindred nature, Schildberger became a favored prisoner and was accorded the unusual privilege of going and coming more or less as he pleased.

When the bolshevists overthrew the Czarist monarchy and signed the treaty of peace which officially took Russia out of the world war, prisoners of war were exchanged between the two countries and Schildberger once more found himself in Austria.

Here in Vienna, in 1919, he started a little factory of his own under the appripriate name "Liberty Chocolates." But in the two years which followed the credit situation went from bad to worse, paper money became worthless and Schildberger was obliged to give it up as a losing fight and take a position with Stollwerck as superintendent of their Vienna factory. In this capacity he served them faithfully until 1924 when he left them voluntarily to come to America where his skill and experience might carve out a new career of usefulness and service.

whereupon they are carefully removed and spread in trays for 2 to 3 days to dry. Now they are panned by the cold process, using a sugar syrup mixed with 20 per cent glucose, while a mixture of half flour and half sugar is thrown into the pan. 2 to 3 coats are applied in this manner. The normal speed of the pan for this operation is 25 r.p.m.

Jelly and Gum Centers

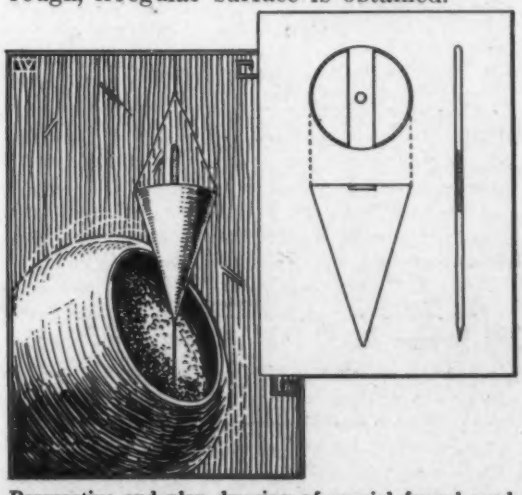
As jelly centers are flexible they must be coated with a hard crust before panning. This is done by moistening them with a gum arabic solution and sprinkling them with powdered sugar. After drying for two or three days they are ready for panning.

Rough Surface Dragees

This type of work is done by the hot process in a heated pan. The centers must be preheated before the coating is applied.

The application of the coating is accomplished with the aid of a specially constructed funnel. The mouth of this funnel is a solid piece of iron through which a hole has been bored. This hole is provided with a spiral thread. Into this thread an iron rod is fitted, threaded at the bottom end and extending up through the funnel above the top. The purpose of this is to furnish an exact control of the rate of flow through the mouth of the funnel. If the rod is screwed down entirely, two cone-shaped surfaces meet and shut off the stream entirely. If screwed up slightly a small thread of liquid may run out, getting thicker as the screw advances.

In making this type of surface, sugar syrup is cooked to a strong thread and applied boiling hot through the special funnel in a stream the size of a sewing needle. Through the combination of heat and rolling, the sugar grains off rapidly and the rough, irregular surface is obtained.



Perspective and plan drawing of special funnel used for making rough-surfaced dragees.

Hidden Secrets of Candy's past are revealed in colorful flashes while browsing on

the Literature of Candy-land

The Third Article in a Series

(III. Forty Centuries of Sugar and Candy)

BY ORVILLE H. KNEEN

BY the time the 1800's rolled around confection-making in Europe had so far advanced that it was being termed a profession. Before 1790 there appeared in England under anonymous authorship, the first edition of "The Complete Confectioner." In his preface to the second edition, which followed shortly on the heels of the first, the author stated that it was so well received that he had been offered one thousand pounds to withdraw it from the public! A thousand pounds was a good-sized fortune in those days, so we may well wonder if this wasn't just a delightful little bit of romancing. The writer went on to explain that "Since the first Proposals were printed, the Author has seen a Book entitled The Confectioner's and Housekeeper's Assistant, written by a Mrs. Glass, which has obliged him to change the Title of his Book, lest the public should consider it the same, or some such spurious production." Here, then, was the first dissension in the candy trade press.

In his "Advertisement" to the 4th edition, in 1807, the author reveals himself to be Frederic Nutt, Esq. He says: "It is very extraordinary that only one work, except the present, was ever presented to the world, on the Art of Confectionery; that Production has already met with the contempt which it justly deserved." Mr. Nutt's slighting and ungallant criticism must have referred to Mr. Glass's effort, as Mr. Nott's work of 1723 probably was long since out of print.

Mr. Nutt told how to make succulent lemon drops from real lemon juice and "double" refined sugar, boiled five minutes, and dropped from a knife on to writing paper, just why the latter is not stated. He flavored violet drops with true essence of violets, while for his coloring he used Prussian blue, now happily unacceptable. He made other drops, too, from bergamot, black currant, chocolate and damson to orange, peppermint and barley sugar.

THIS SERIES, begun in our last issue, comprises what we believe to be the first complete history of the industry that has ever been written.

Are the old candy favorites of the past worth resurrecting? Are we profiting by the mistakes and successes of past generations of candy makers? Can we improve our advertising by drawing upon candy's varied romance?

Letters of inquiry and appreciation which are being received from executives in every branch of the candy industry show the intense practical interest which is being displayed in this series. Watch for coming articles, which will include "Candy Numbers Through the Ages," "The Machine Age in Candy," "The History of Candy Merchandising," etc.

"Females of Narrow Abilities"

He likewise compounded wafers, rock sugar and brandied fruits. For flavorings other than those above he had barberry, "carraway" seeds, cinnamon, ginger, pineapple, hartshorn, white mountain wine, essence of cedraty (a variety of citrus fruit), coffee and various other fruits—a fair beginning for a modern flavor-cabinet! Nutt was modest in his claims, but hoped that ". . . those unprovided females in particular, who wish to improve, and perhaps to excel, however narrow their abilities (!), will find in the following sheets wherewith to satisfy their desires with regard to every information in the business." Quite a contrast with today as we view the shrinking form rather than the ability of our women folk.

In 1827 came G. A. Jarrin with his English edition of "The Italian Confectioner," a very complete work. His directions were thorough and his variety surprising; for he even told how to test the raw materials with which the confectioner of an even century ago made his delicacies. Candied flowers were then going out of fashion, he notes. Fruit tablets were made by throwing fruit pulp into boiling sugar. Drops, chocolates, "liquorice," these he made in variety; the old favorite rock sugar he fashioned into fancy shapes such as mushrooms, vases, eggs and the like. With lead molds he turned out candy shells as thin, he assures us, as the hen's own product. Spun sugar was made with considerable effort by hand.

With a copper "bason" Jarrin made comfits by coating celery seeds, nuts of various kinds and apricot kernels. Fruit "pasts" also found their way into his centers. Some had layers of cinnamon, jessamine, cloves; the best comfite, he noted, were then being made at Verdun, France, where the creation of bonbons and chocolates had already become a fine art.

With characteristic ingenuity Jarrin distilled a whole series of new flavors, many of which are numbered among the staples of the industry today. Among the flavors which he distilled were elderflowers, chestnuts, vanilla beans, cedratys, maraschine, escubac, corianders, coffee, tea, cloves, vinegar, poppy seeds, and catechu.

Of distilling, Jarrin says: "A

practical knowledge of this art is particularly useful to the confectioner, to enable him to obtain, at a small expense, the various flavors and spirits which he is in daily want of, and also to distill the choicest liqueurs which he may find it necessary to keep for the gratification of the amateur (?). The abuses and vile sophistication practiced in this department of the business are so notorious that the confectioner cannot be too particular in attending himself to this important operation, upon which, in a very material degree, depends the success of all his efforts." It is evident that some of the malicious propaganda which is occasionally directed at the candy industry today is drawing its "inspiration" from these early sources.

Parade of the Horribles

Jarrin also made some of his own colors, beating cochineal for some and boiling with wood-ash water, alum, cream of tartar and sugar. "Vegetable" carmine he made from "Brazil Wood," pulverized cochineal (an insect product, incidentally), rock alum, sal ammoniac, salt, nitric acid and pewter filings. The mere contemplation of this formula sends a cold shiver down the spine of the modern confectioner who perforce "toast with his own product."

Saffron, Jarrin assures us, is "of a pleasant balsamic taste: it is a good stomachin." Sap green, from the fruit of the buckthorn, "is not good to eat in large quantities." "The colors fit to eat are cochineal, carmine (diluted), saffron, spinach green, Prussian blue, chocolate and caramel." "Vermillion and cinnabar are two different shades of a lively red color; they are equally dangerous, and should never be used in confectionery *unless absolutely indispensable.*" Jarrin evidently felt that there were times when even a customer might be dispensed with.

Nevertheless, Mr. Jarrin seems to have been a worthy forebear of the modern confectioner with a conscience and deservedly successful in his day. For we must remember that it was long before chemists began to search for colors and flavors as harmless to the body as they were appealing to the eye.


THE
NEW WHOLE ART
OF
CONFECTIONARY,
SUGAR BOILING,
Icing, Candying, Jelly Making, &c.
WHICH WILL BE FOUND
Very beneficial to Ladies, Confectioners, Housekeepers, &c.
PARTICULARLY TO GIVE AT LEAST ONE A
Perfect knowledge of that Art.
SIXTH EDITION.
To which are now added several new and useful Receipts, never before published.
BY S. W. STAVELY, NOTTINGHAM.
No person will be permitted to re-print this Work on charge of Felony.—Entered at Stationers' Hall.
PRICE ONE SHILLING.
Printed by R. Wood, in the Market-place.
1834.

THE
COMPLETE
CONFECTIONER;
OR, THE
WHOLE ART OF CONFECTIONARY
Made Easy:
ALSO
RECEIPTS
FOR HOME-MADE WINES, CORDIALS,
FRENCH AND ITALIAN LIQUEURS, &c.
BY
FREDERICK NUTT.
EIGHTH EDITION, CORRECTED AND IMPROVED
By J. J. MACHET,
CONFECTIONER, AT PARIS.
LONDON,
1819.

Reproduced from frontispiece of old candy books.

The Shrinking Violet

Against such competent European authorities as these it was hardly to be expected that our own early candy makers would undertake to compete. Nevertheless, in 1834 one S. W. McGetrick came forth with an ambitious pamphlet, printed at 265 Bowery, New York. It appears to have been the first of its kind published in this country, the 1st American from 11th London edition. The author who was not what one might term a shrinking violet, announced to the world that this "book" of his comprised "The New Whole Art of Confectionary." On his personal abilities as a candy maker he confided as follows:

"The Author of this Work having been solicited for many years, by a number of Ladies and respectable Housekeepers (who have long known his abilities as a Confectioner), to publish his various methods in that art. Being, therefore, perfectly aware of his long and successful experience in that line, . . ." he concedes that he was finally induced to publish his rather limited treatise. He mentions his employment from London to Dublin and Edinburgh, including "various Gentlemen's families," and candidly predicts that his methods will result in a saving of at least fifty pounds a year!

McGetrick told his "respectable Housekeepers" how to make paradise twist, barley sugar, lozenges, drops of various flavors, sugar loaf, peppermint cordial, candied ginger, and other candies of the day. But he appears to have been something of an all-around "confectioner." He claimed an entirely new method of clearing ale and other malt liquors, after thunder had made them cloudy. He could cure copy beer, restore stale beer, improve cider and jerry, or what have you? Few modern confectioners can claim as much. Yet without doubt McGetrick contributed as much to the popularization of a growing industry as could reasonably be expected for 12½ cents per volume.

During the first half of the last century, candy remained a luxury to be afforded only by the well-to-do. Rhinelander's refinery, probably the first in this country, crudely refined sugar at the head of William Street, New York. In 1805 William and Frederick Havemeyer, immigrants from Germany, opened a rival plant in Greenwich Village. Until as late as 1845, ten cents was the cost of refining a pound of sugar.

(*To be continued in next issue*)

WYMPUS' FIRST CANDY PRIMER

For Foremen, Superintendents and Candy Makers of Importance!

(With apologies to H. I. Phillips)

The Successful Pan Man

Lesson 1

This is Otis Dumstruk at the age of seven.

Who is Otis Dumstruck?

Otis is a captain of industry—a power in the pan goods world—he is one of the candy industry's really great figures.

When did Otis first reveal his bent for pan goods? *Hediscovered that jawbreakers made dead ringers for immies and came lots cheaper.*

Lesson 2

Did Otis learn the pan goods business from the ground up?

You said it. When he finished his correspondence course, he got a job with the Panright Specialty Company and they let him begin on the ground floor.

Is Otis a big man in the Panright Specialty Co.? *They don't come any bigger.*

Lesson 3

Can this be Otis?

We wouldn't fool you; this is Otis. Otis has become an inventor of note, foremost exponent of novelty and the most talked of man in the industry.

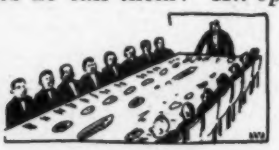
What is Otis examining?

Otis is examining his latest creation, a new line of dragees guaranteed to withstand any climatic conditions.

They won't sweat?

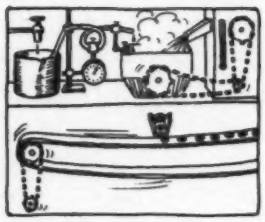
Yes, he found that out, too, but he convinced his sales department that he had developed a new number and they put it over in a big way.

What does he call them? *All-spots.*



Well, Otis has just landed a 99 year contract with the United Rubber Company by inventing a process for panning golf balls by substituting a rubber latex for the sugar syrup.

Lesson 4



This is the New Products Department.

Has Otis been inventing again?

He never stops.

What is he working on now?

Surprise centers. He already has meat balls, radishes, nuts in shell, gall stones—these are to be his famous Two-to-One line.

2 to 1 what? *2 to 1 that if the jacket don't get you, the center will*

Lesson 5

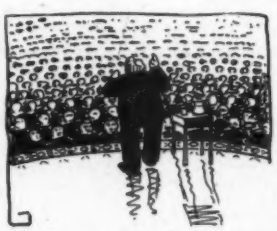
Otis is holding a board meeting. He has his own company now.

What became of the house he was with?

17 of them liquidated, 39 went into other lines and the rest just had fires and started all over again.

To what does Otis attribute his phenomenal success in the pan goods industry? *Perfect finishing.*

Lesson 6



What have we here?

This is the Pan Goods Division of the International Confectioners' Association.

Who is that holding forth?

You know very well who it is. Otis is lecturing them on how to make centerless dragees, hailed as the outstanding development of the past quarter of a century.

Did Otis invent this also? *Absolutely.*

Lesson 7

This is a swell dinner. The employes are giving it to Otis.

Rx The Candy Clinic

EDITOR'S NOTE.—*This department is conducted by one of the most experienced and widely-known superintendents in the candy industry. In the parlance of the trade, "he knows his stuff." If anything goes wrong in any department in the plants under his supervision, he rolls up his sleeves and digs right in. No frills, no "high-hat"—just* 150 *lbs. of candymaker. That's why he is general superintendent of a five million dollar outfit.*

His prescriptions for good candy making will be a regular feature of the M. C.

The following samples of pan work were submitted to the Clinic's diagnostician for examination and advice.

Sample M-1—Ass't Jordan Almonds, $1.00 Lb.

Colors: Good but not uniform; that is, some colors were deep and if taken singly, they looked good, but in the assortment they showed up either too light or too dark.

Flavors: All good with the exception of lemon and violet. The lemon tasted old and slightly sour. The violet tastes as though vanilla and lemon had been mixed together. Both flavors were of a cheap grade, or "home made."

Jacket: Good; pound to pound.

Spots: None.

Faded: Pink, slightly.

Almonds: About a four crown Jordan, brittle and treated properly.

Sample R-1—Ass't Jordan Almonds, $0.80 Lb.

Colors: Poor, looked as if powdered colors were used. Very ununiform and all too deep. Looked as though work was rushed.

Flavors: Fair; orange, pistache and rose very faint and of poor quality.

Jacket: Not smooth and entirely too heavy, about three to one being used.

Spots: Large number present, indicating again that either the work was rushed or the colors not made right.

Faded: Orange and rose badly faded. Investigation showed that these goods had been received from the manufacturer only two weeks previous to the examination.

Almonds: About a two crown Jordan, soft and not picked over.

General Recommendations

Almonds: Regardless of what almond you may be using, they must be picked over by hand. Make sure that all splits or part-splits, shrinkers, broken or split ends are removed. Decide what size of almond you wish to use and pick out those that are greatly over or undersize. Most important of all, give your almonds sufficient time to dry out. Do not "rush" this, but put them in a hot room for about six days at 100 to 110 degrees.

Base for "Gumming up": You can use flour, starch or 4X sugar. The gum should be fairly thin, syrup cooked to about 220° and applied hot. Let run until smooth. Take out of pan and let stand in sieves overnight in a dry room, not a hot room. Put on prime coat the following day. It will take at least five days to finish these almonds if you want them "to stand up" and remain in good condition.

Colors: Good paste colors are safer and will give more uniform results than powdered colors. By "good" I mean the best you can buy. Use a little color with each syrup coat. You will find this better than putting all of the color into the last or finishing coat.

Flavors: Use only the best oils or extracts. If the flavors are mediocre, no matter how attractive your almonds may look, they will not sell.

Spots, Fading and Holes: These conditions are caused by rushing the work, not drying out the almonds long enough, neglecting to pick out splits, shrinkers, etc. The presence of steam, water or moisture in some form or other near your almonds or in the room in which you "run" your almonds. Do not stop the pan while you are running them. Use a pan with a steam coil on the outside. Some pan men like to use air on their almonds while running, but unless you are very good at it, you will probably have less trouble running them without air.

A Hysterical Outline of the Candy Industry

BY PAUL Z. DINTELLECT

A bit jealous of the popularity of Mr. Kneen's "Historical Outline of the Candy Industry," our staff columnist contests Mr. Kneen's title as the industry's historian with a high-powered contribution of his own

Noah surveys the fall demand for salt water taffy.

NOT long ago I had occasion to look up certain facts and figures regarding the candy industry, its past history, present status and future development, if any. That I became interested in such unimportant details probably surprised me even more than it does you, for at the time I was only the general manager of a ten million dollar candy establishment and was devoting practically all my time to golf. I hardly need mention that the business itself was being run very efficiently and completely by a handful of subordinates who had simply to sort out and put into effect the rosiest of the many suggestions received daily from our stockholders.

At this point may I digress for a moment to assure you that this plan not only is very productive of results but is also astonishingly inexpensive. A few clerks will do the trick, the method of choosing the proper suggestions being so simple. It is only necessary to take the letters received each day from the stockholders, check the number of shares owned by each, and then adopt the suggestions submitted by those owning from one to five shares. These are bound to be the most complete, emphatic and noteworthy suggestions—nay, demands!—of the lot!

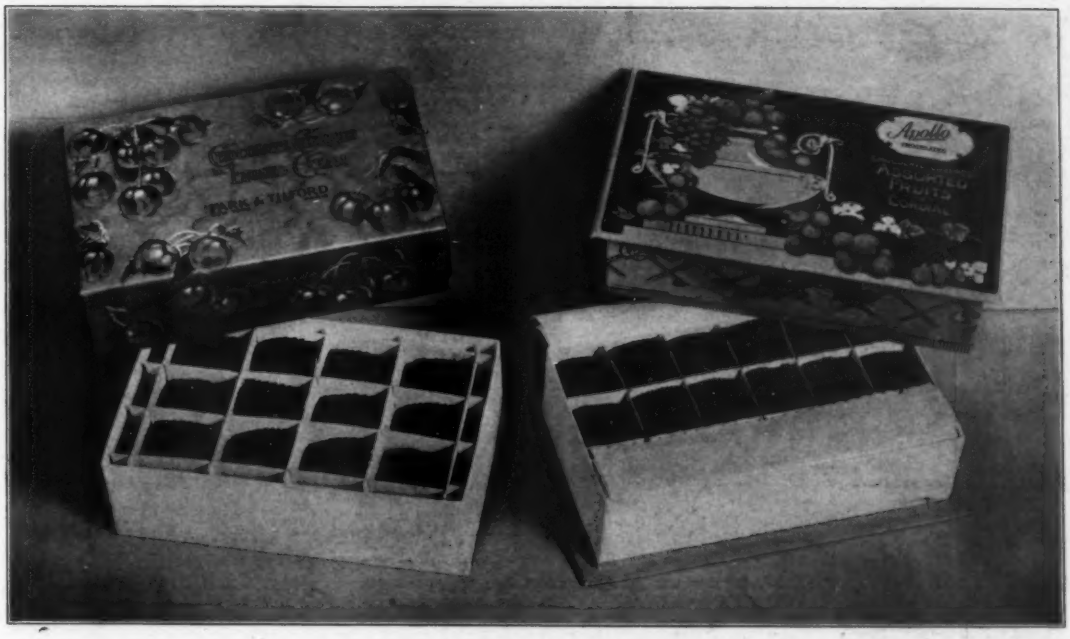
But one day the inevitable occurred. I was called upon to address the American Association of National Bank Janitors in conference assembled on the subject: "Candy, As, If, Where and Why Not." Unaccustomed as I was, etc., the idea came to me that a bit of research would not be amiss. So slipping into my pocket a portable typewriter, a roll of newsprint and a package of razor blades with which to cut out the illustrations, I dropped in at the Public Library and spent a very profitable fifteen minutes, as the following will attest:

Here's the Dope!

The discovery of candy dates back to prehistoric times, in fact hardly a single contemporary history records even a rumor of this momentous incident in the

(*Continued on page* 48)

Ruins reveal early history of sugar-Cain.



The Cordial Package

PROPER packaging is one of the most important factors in the merchandising of fruit cordials, especially of such popular and highly competitive numbers as chocolate covered cordialed cherries, pineapple, etc.

The fruits employed as centers make particularly good subjects for elaborate and colorful reproduction on the box wrapper, and although the artists occasionally take liberties with nature in designing the sketches for such a package, we must admit that some of the most attractive and best selling numbers are to be found among this class.

There is probably no other one type of package to which printers and lithographers have their artists, both here and abroad, devote more time and energy in developing new ideas.

For the smaller manufacturer, whose production is not large enough to justify the higher cost of specially designed and printed box tops, there is the stock paper. At least one large manufacturer of box cover papers is putting out a line of papers specifically designed for each of the more common fruits. Thus an appropriate wrapper may be had for chocolate covered cherries, chocolate covered pineapple, etc. These papers are printed with an over-all design, reproducing the respective fruit, and in order that the manufacturer or dealer may make an attractive wrap of these papers it is only necessary for him to have his name neatly printed and embossed on the top panel, along with his trade-mark or slogan.

The box itself, for this class of goods, in the medium price class, is the conventional one or two layer (depending upon the spread desired) telescope style with loose-wrapped cover. In the case of the two layer box, the appearance is materially aided by the addition of a small extension bottom. In the higher price class the package can readily stand the higher cost of a padded top, extension-top-and-bottom box.

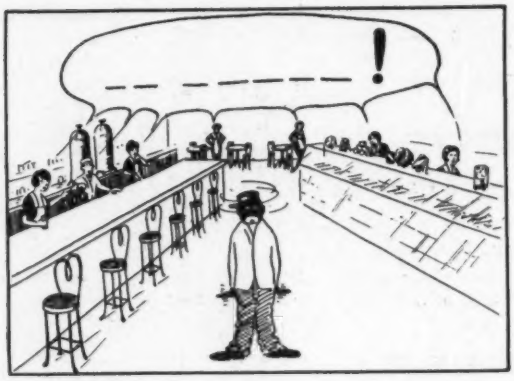
In packaging cordialed cherries or any other fruit for that matter, it is desirable to use the "crate" style or divider, thus providing a separate compartment for each piece. This divider was depicted in last month's issue, and has proved most satisfactory for this purpose, the extra strip along the sides of the crate providing cushions or air-pockets between the candy and the box, and insuring maximum protection in transit or in handling.

The appearance of the inside of the package may be somewhat enhanced by wrapping all or several of the pieces in attractive patterns of foil. European manufacturers are inclined to go to the limit in this respect, wrapping every piece with

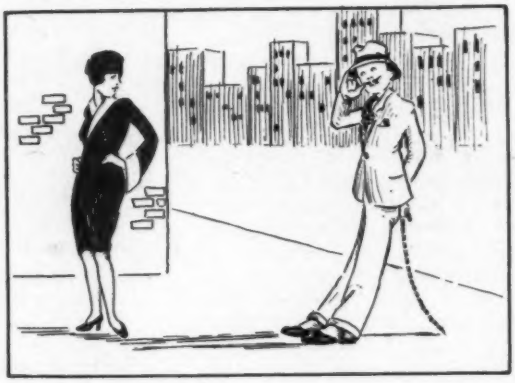
(*Continued on page* 47)

PUZZLE PICTURES—Each depicts a well-known candy bar

No. 1



No. 2



You know them, of course, what are they? (Answers in next issues.)

Ask Me Another!

Each month our Contest Editor asks ten or more questions dealing with subjects of practical and scientific interest to the superintendents, purchasing agents, sales managers and general executives of candy plants throughout the country.

This Month's Brain Teasers

1. *What is the accepted unit of measurement for determining the width of ribbons?*
2. *What is the usual cause of spotting in panned Jordan almonds?*
3. *What natural sugar is thought to be non-fattening because of its laxative properties?*
4. *What is the meaning of 24 x 36—35—480, as applied to paper?*
5. *What is the chief advantage of cold process over hot process panning? (Answered in this issue.)*
6. *How is the value of pure tin foil scrap determined? Of aluminum foil?*
7. *What are the physical characteristics of a "strong" sugar?*
8. *What is the secret of gloss on chocolate pan goods? (Answered in this issue.)*
9. *What portion of a ream of 25 lb. waxed paper, well waxed, is represented by the wax?*
10. *What are Alabaster dragees? (Answered in this issue.)*

(Watch for the answers in next month's issue)

Answers to October Questions:

1. What candy is it that President Coolidge frequently munches on as he writes?

Ans. *Old fashioned chocolate covered peppermints.*

2. What short cut in corn syrup handling has recently been introduced into tank wagon and pipe line service?

Ans. *A pump installed on the tank wagon and assisted by the application of air pressure over the syrup in the wagon tank, pumps the syrup directly to the gravity tank on the uppermost floor, thus doing away with the usual complement of receiving tank, reheating tank and auxiliary pumping equipment ordinarily required in the basement of the building. (See "Corn Syrup via Pipe Line" in December issue.)*

3. What raw material comprised the first typically American candy?

Ans. *Maple sugar. (See "Uncle Sam Enters Upon the Sugar Stage" in October issue.)*

4. A pound of tinfoil, colored and embossed, costs $1.07 lb. A pound of aluminum foil, also colored and embossed, costs $1.15 lb. which is cheaper? Why?

Ans. *The aluminum foil is cheaper. The tinfoil yields, 7,200 sq. in. per lb., while the aluminum yields 12,400 sq. in. per lb. Thus the aluminum foil costs 7½ per cent more, but yields 72 per cent more than the tinfoil.*

What's Your Score ?

70 Is Par

Did you qualify on these questions which every candy man should be able to answer?

5. What was Irene Castle's contribution to the weal or woe of the candy industry?

Ans. *She introduced bobbed hair and started the craze for a sylph-like figure.*

6. What are the most common "slips" uncovered in the examination of finished goods?

Ans. *Errors in coloring and flavoring, poor texture, the presence of foreign ingredients and accidental overdosage with substances such as salt, cream of tartar, acids, etc. (See Article "Faultfinding for Profit" in October issue.)*

7. The usual box liner is a 25 lb. plain glassine paper costing about 14 cents per lb. How would it affect the cost to substitute a 20 lb. glassine paper costing 16 cents per lb.?

Ans. *The 25 lb. paper costs* $3.50 *per ream, and the 20 lb. paper* $3.20 *per ream. Substituting the 20 lb. paper would effect a saving of* .30 *ream, or about 8½ per cent.*

8. How is "Catalysis" employed in the making of cream goods?

Ans. *Various "doctors" are employed as catalytic agents during the ripening process.*

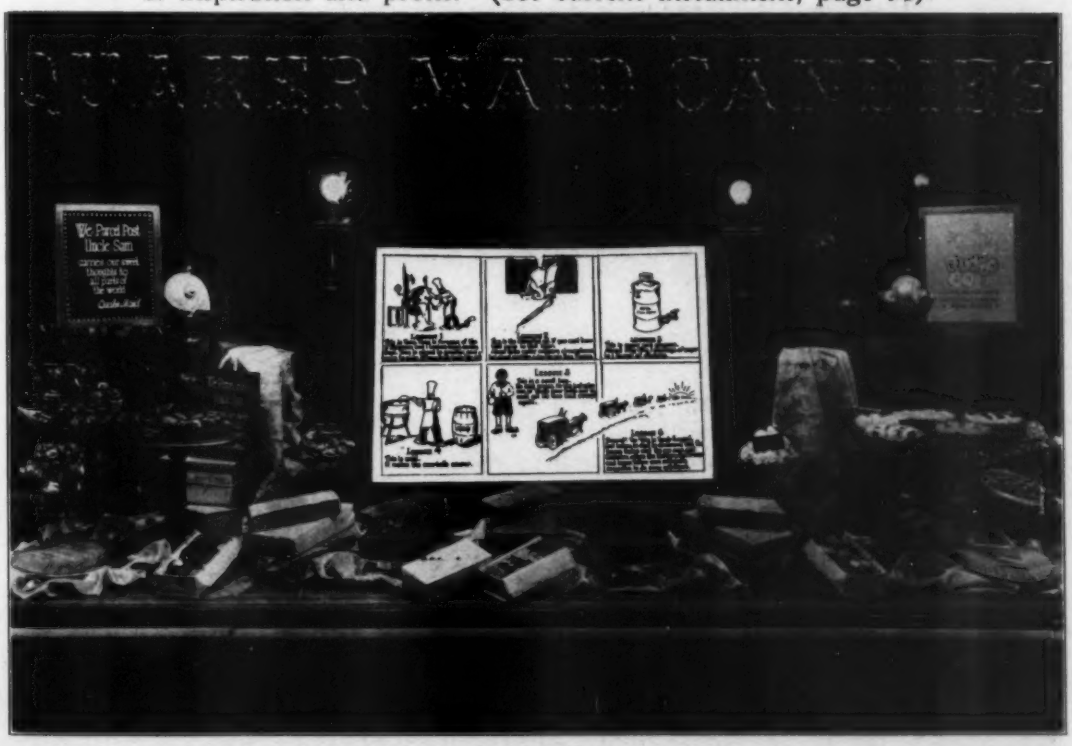
9. Name an enzyme and a colloid which have revolutionized the manufacture of cream centers.

Ans. *The enzyme "invertase" and the colloid "fruit pectin."*

10. Do worms infect?

Ans. *Worms are the larval stage in the life cycle of moths. The adult moth "infests" but is not known to "infect."*

QUAKER-MAID (Philadelphia) finds "Whmpus First CANDY Primer" a source of inspiration and profit. (See current installment, page 38)



The Adviewer

Casual comments on current candy advertising

Advertising Has No Room for Ostriches

MEN who have grown gray in the business of creating advertising are still groping for a better definition of advertising than: Advertising is salesmanship in print. And so far no one has been able to produce anything more satisfactory. Working with all the vast store of words in the language, no one seems to have evolved a combination that tells more accurately just what advertising is. That, at least, is the view of most men in the business.

For all practical purposes then advertising aims at selling something. That something may be a piece of merchandise, a service or an idea. If the merchandise changes ownership, if the service is bought or the idea accepted as a result of the advertisement, we call it a successful advertisement. Otherwise it is a failure.

Such elementary facts as these are recited here to lend emphasis to the statement that after an advertisement has appeared there should be some basis for pronouncing it either good or inadequate. Before an advertisement has had full opportunity to do its selling job, the only basis for judging results from dissecting it, analyzing its various parts and weighing its probable values on such scales as are used by men of experience in advertising. The shrewd advertiser who insists that his advertising dollars buy known results invariably welcomes criticism of his advertising. When it is honest and able such criticism prevents waste. Unless it is known to be prejudiced or otherwise unfair, it is never rejected summarily except by the advertiser who believes himself always right to the point of discarding the outside of point of view on all occasions.

In the writer's few years of experience with a hundred or more advertisers and almost that number of advertising agencies, he has found few who are not eager to hear honest criticism of their efforts. And yet one runs across an occasional ostrich. Is there a better or more descriptive term to apply to the man who cannot tolerate criticism of his productions?

A few days ago the head of one of the largest advertising agencies in a middle western city called his men together. "Gentlemen, how many of you are worth $8,000?" he asked. "How many of you have ever seen $8,000 at one time?" No one ventured a reply, so he continued. "Do you realize that a page in the Saturday Evening Post costs $8,000 and that every time you write a page advertisement for one of our clients, you are investing $8,000 of that man's money. His money—not yours? Don't ever lost sight of that fact."

Yes, advertising space nowadays runs up into money. A man over in Cleveland wrote the Adviewer recently that the Sweetest Day advertisement appearing about a month ago in several national publications was not a candy advertisement at all. Continuing, playfully, he voiced the opinion that anyone who considered it a candy advertisement knew something less than nothing about the subject. That may be so, but to exhibit that advertisement in the places where it appeared cost the National Confectioners' Association several thousands of dollars, *candy dollars,* if you please.

For the last few years business has had drummed into its ears persistently the unhappy news that while production costs were well in hand selling costs were rising at an alarming rate. "Combating the rising cost of selling" has been a popular theme for convention discussions. It therefore becomes as plain as a horse in a ballroom that men in charge of sales and advertising must be sharpshooters. They can ill afford to ignore or growl testily at any criticism offered them in a spirit of helpfulness. To the contrary they should welcome it with open arms.

Advertising's job, while a selling job, is many sided. It doesn't stop with selling

an established product in an established market. Business expects advertising to tell it what to do when the established market dries up. It looks to advertising for some method of presenting a new idea to the market when the market must shed its old habits in order to accept the new idea. "The modern advertising man must interpret what the hand is writing on the wall, or be thrown to the lions," says a leading agency executive. "The manufacturer must have reasonable faith advertising or in he goes too" All of that, the writer submits, calls for clear thinking and a scrapping of ostrich tactics.

One of the soundest recommendations that the Adviewer can make to any advertiser or individual engaged in the creation of advertising is that he break away from his desk, go out and talk with dealers. How do they look on his advertising? Does it sell or help him sell? Is it noticed? Is it read? What does it do? How can it be improved? Dealers may not know advertising. Most of them don't, but they know what appeals to them and some of them are keen enough to know what appeals to the final purchaser. The advertiser who listens carefully to criticism, who is eager to know what the man with the outside point of view thinks and who finds out why others like or dislike his advertising will get the greatest return from his advertising dollars. He will be declaring extra dividends when the ostrich advertiser had faded silently out of the picture.

Cash Register Chimes

AT Christmas, if ever, advertising dollars must work long and hard to get their full share of sales. So many others go after the consumer's dollars that advertisers appear to sense the need for the best the copy writer, the artist, the layout man and typographer can produce. Christmas sees them on their mettle. The holiday advertisement for the National Confectioners' Association campaign, reproduced here, measures up to its responsibilities in a thoroughly commendable way, it seems to the Adviewer. To borrow the language of the advertisement itself "there is happiness and good cheer in its very appearance." Illustration, headline and copy click. Color is made to count for something here. To appreciate that detail, compare this Christmas advertisement with the full page appearing in the Saturday Evening Post of November 12 and observe how austere and unattractive that "formal" advertisement seems alongside the Christmas copy. The Adviewer wonders, however, if this holiday advertisement would not gain something through the use of a bolder type face. Goudy Old Style is a beautiful type, but with such brief copy on a full page it would seem that perhaps a bold face or a size larger than 10 point might prove more satisfactory. That, let it be said, is distinctly a minor detail. Taking it by and large, the advertisement has what the movie folk so quaintly call "It." There's life and spirit to the page. It should have a lot to do with Christmas carols—the kind that are played on the chimes of dealers' cash registers.

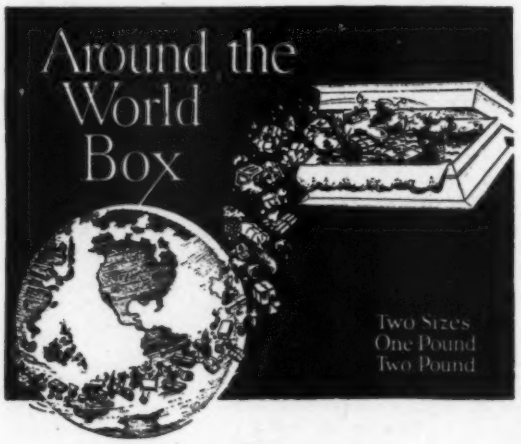
An Advertisement with Selling Hooks

FOR more than one reason the Bunte advertisement reproduced here should be of interest to candy manufacturers. One of these is that the advertisement has an excellent ensemble appearance. None of the details that compose it stick out incoherently in a way to distract the reader's attention from the effect of the advertisement as a whole. Instead these details blend together to produce a stronger total impression. For example, note how the headline, the Hallowe'en illustration and the three smaller packages through their lighter, grayer handling form a back-

ground for the large illustration of the package. This latter illustration gains additional prominence through the use of Caslon Olystyle, a clear, easily read type face, in the copy proper. The effect might easily have been spoiled had some bold type been employed. Naturally the reader starts by glancing at the upper left hand corner of the page. The headline, "The Biggest Hallowe'en Thrill This Alluring Gift," while conventional, directs his attention diagonally down and across the page to the high spot of the advertisement, the illustration, and thence to the copy. The copy has hooks in it, too. It sells Bunte's as the gift of recognized correctness. And there is the phrase "possibly only by the fourteen day Bunte process of preparation" to weigh as evidence. Finally the Bunte signature. All in all it is a good, workmanlike job, obviously the product of the conviction that advertising is nothing more or less than salesmanship in print.

Dramatizing Taste

NUNNALLY'S advertising usually builds itself around one of two central thoughts. Either the copy talks about Taste or it features the romantic days of the Old South. In the accompanying piece of copy the theme is Taste. Had Nunnally's tried to describe the taste of the particular box of candy advertised here, the result might easily have been a conglomerate of meaningless words. Instead the copy-writer, knowing full well that his readers have imaginations eager to be stimulated, says simply: The Around the World Box contains: Cherries—from France; Almonds—from Spain; Chocolate—from the Indies; Pistachios—from Italy, and so on 'round the globe. How easy it would have been for the novice to have composed a conventional and unconvincing little paragraph on the smoothness, the sweetness, the creaminess and richness of Nunnally's without having said anything when he finished. How much easier it would have been to say the trite, obvious thing. But Dates—from Bagdad, Castanas—from Brazil. There you have taste dramatized and advertising that has succeeded in keeping out of the rut. The re-



The
"AROUND THE WORLD BOX"
contains:

CHERRIES—from France
ALMONDS—from Spain
CHOCOLATE—from the Indies and the Gold Coast
SUGAR—from Cuba
WALNUTS—from France
GINGER—from China
DATES—from Bagdad
PISTACHIOS—from Italy
PINEAPPLE—from Hawaii
CASTANAS—from Brazil

A written Guarantee of Freshness in every box **$1.50** *the pound*

Nunnally's
THE CANDY OF THE SOUTH
Guaranteed Absolutely Fresh

Any Nunnally Store or Agent will guarantee safe delivery by parcels post

verse plate used in illustrating the accompanying advertisement helps to keep it from being lost on a crowded newspaper page. However, there is enough white space in the remainder of the ad to keep it reasonably blonde—and publishers don't care much about brunettes nowadays.

Chocolate Dragees

(*Continued from page* 28)

ounce of shellac is necessary to each 100 lbs. in the pan. The shellac is poured on and worked through exactly as was the glaze. Cold air should be blown into the pan during the application of the shellac to hasten the evaporation of the solvent.

When the panning is completed, the goods are spread in trays to dry over night before being packed in boxes. Here is an important detail for if this precaution is not observed, trouble will most likely result from traces of moisture being held by the glaze, causing the goods to become sticky.

Chocolate dragees should show a large margin of profit, as the labor cost per pound is comparatively low. Being a machine made article, they present a uniform and attractive appearance, and can be used to advantage not only by themselves, but to garnish assortments of other candies.

The Cordial Package

(*Continued from page* 41)

foil, especially printed with the name of the center or flavor. This practice of using specially printed wrappers is not generally recommended, however, as the manufacturer is apt to find himself with a large quantity of printed wrappers on hand in the event that certain centers or complete assortments are discontinued. Excellent results can be obtained without running this risk.

The outside finishing and wrapping of the cordial fruit package must be treated as are all other packages, the use of ribbons, cellophane or fenestra, etc., being governed entirely by the cost and selling price and the part of the former which may be allotted to packing material.

Digest of Current Technical Literature

Detection and Determination of Waxes Mixed with Fats in Foods—N. Charliers, Chimie et Industrie, Special No. 699, May, 1927. The method is based on the facts that the sterols of fats have an iodine number of about 68.3 while the high alcohols of beeswax and carnauba wax are saturated. Determine the unsaponifiable percentage of the fat by one of the usual methods, resaponify in the presence of benzol, extract and weigh the total higher alcohols and determine the iodine number. If P is the weight of higher alcohols, and i its iodine number the sterol content is $\frac{100\,i}{68.3}$, the saturated alcohols $p' = P\text{-}p$ and the wax content $= 100\,p'/39$ for beeswax and $100\,p'/45$ for carnauba.

Determination of Starch in Marzipan Substitute—A. Gronover & A. Blechschmidt, Zeits. Untersrich. Lebensmittel 53,250-2 (1927). Calls attention to the fact that the method of Baumann & Grossfield is not accurate for small amounts because of the presence of optically active compounds from the apricot kernels.

The Mucilaginous Cell Content of Cacao Shells—C. Griebel & A. Miermeister, Zeit. Unters. Lebensmittel 53,227-33 (1927). The number of mucilaginous cells in cacao products is not as good a criterion of the shell content as is the number of stone cells.

The Microscopy and Valuation of Cacao Products—Heinrich Härdtl, Zeit. Unters. Lebensmittel 53,311-20 (1927). A discussion with illustrations.

Pectin Jellies—Miss G. Spencer, 4th Colloid. Symp. Monograph 1926, 302-3. There are alkaline as well as acid pectin jellies. Excessive sugar tends to crystallize out and also to aid hydrolysis of pectin favoring syrup formation. Cataphoresis experiments show pectin always positively charged. Water, sugar and acid practically displace each other.

A Hysterical Outline of the Candy Industry

(*Continued from page* 40)

progress of civilization. It seems there were two Irishmen, Cain and Abel, the sons of Adam. Following a libelous paragraph published in the Daily Fig Leaf, Cain became somewhat perturbed. "I vow vengeance," vowed Cain, and forthwith took unto himself a rock and sloughed brother Abel. The coroner's report appears in delightfully naive hieroglyphics on the walls of the excavated ruins of Abadaba and may be freely translated as: "Oh, sugar! Cain took a Rock Candy, socked Abel under the Fig Tree." Thus, the raw material and the finished product appeared at the same time; a neat bit of efficiency to say the least.

Well, the popularity of candy was assured from the start and many fortunes were made even in those early days. When Noah brought out his famous Salt Water Taffy he was so swamped with orders that he had to float a loan and an ark to hold his production and family together. And so we may trace the fascinating history of candy down through the ages, ever and anon stumbling on some masterpiece of merchandising, some revolutionary invention, which if taken with a grain of salt and rolled slowly over the soft palate will convince the most indifferent reader that his apathy is well founded.

If I have created the impression that these epoch-making events were all of the dim and distant past let me hasten to disabuse your mind. Many modern developments are worthy of note and a number of them will probably not be considered in my subsequent articles. So while the Editor is preparing to throw me out let us briefly review an incident which occurred but a few short months ago. Mussolini, upon gaining the dictatorship of Italy, soon impressed upon his people that life *is* a bed of roses (with more thorns than blossoms), and that they must take the bitter with the sweet. Ergo: Italian Chocolate Creams!

Harold A. Sinclair

It is with a profound sense of loss that we announce the death on Wednesday morning, November 9th, of Harold A. Sinclair of New York.

Mr. Sinclair has been connected with the importation of gelatine for many years, and his sincere and genial personality will be sorely missed by his hosts of friends in every part of the country.

It is understood that arrangements have been made for the carrying on of the Delft Gelatine business without interruption.

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